

STEIN COLLECTORS INTERNATIONAL PROSIT



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The Beer Stein Magazine

March 2009

**A Brief History of the
Luftschiffe and their Steins**
by Dr. Roy DeSelms



**A Long-running Series
Man's Best Friend**
by Frank Loevi



2009 SCI Convention
Las Vegas, NV
October 3 - 8

Poppelsdorf Faience
by William Hamer



The 2009 convention stein

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Direct organizational correspondence to:
David Bruha, 1142 Weeping Willow Circle
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Send all editorial items & advertising to:
Prosit Editor, Walt Vogdes
8534 NE Meadowmeer Rd.
Bainbridge Island, WA 98110
206-201-3433
e-mail: Prosit@steincollectors.org

Walt Vogdes - Editor

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From the Editor

When I assumed this position in November, the December issue of Prosit was in its final stages of assembly. Although the issue got into the mail later than I would have liked, the mail I have received about it has been complimentary. My biggest concern going forward was maintaining a steady stream of interesting articles to fill each issue. If this issue is any indicator, that will not be a problem.

In my message in December I indicated I intended to do some "tinkering." The first evidence of that is on the cover, where at my request Ginger Gehres has designed a new eye-catching masthead. Emphasizing the name and nature of our publication, it also prominently displays the organization name.

In a more subtle change, one which might take a long time to be noticed, I have decided to number the pages in each issue starting with one. This reduces the likelihood that I will make an error, and hopefully the change will not create any confusion.

Master Steinologist Roy DeSelms contributed a terrific article on the history of the *Luftschiffe* (Lighter-than-air ships), and because of the nature of the article and its significance to German history, we decided to use parallel English and German text. Anne Lang, wife of Marc Lang, undertook the translation of Roy's English text. This is an experiment to see if we can increase the appeal for our German audience,

and possibly enroll some additional members. We will do this again for appropriate articles on a limited basis.

As promised, I have initiated a column for Letters to the Editor. I am hopeful that this will be a useful way for our readers to raise questions (or point out mistakes!) about our articles, and to compliment the authors when their work pleases you. This is a great way to let us know what you like... and what you don't like.

Roy DeSelms and Ralph Markus have co-authored an article linking 4-F and FFST steins, and revealing the Socialist underpinnings of the latter. Steve Johnston has written a very thoroughly researched article about Christian symbols on beer steins. Symbols are often subtle, especially when they have become embedded in tradition or history over a period of years, so you may be in for a surprise or two reading his article. Bill Hamer gives us a very informative article about Poppelsdorf faience, and Frank Loevi contributes the definitive article on the Man's Best Friend series of limited edition steins, a series which has seen new steins added over an eleven-year period. Other contributors to this issue are Jack Strand, Chris Wheeler, Michael Tremblay, Craig Zimmerman, George Schamberger and John Strassberger. I express my thanks to all of them.

Be sure you don't miss the article on pages 20-22 about the 2009 SCI convention to be held in Las Vegas in October. See you in Vegas!

Walt Vogdes

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Welome New Members!

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

Mark Kowalski gave subscription gifts to four new members during this period. Way to go, Mark!

The Thoroughbred Stein Verein gave a big boost to our membership ranks by paying a one-year subscription for members of their chapter who were not members of SCI. What a great idea!

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In the Next Issue...

The two small figures on the pewter stein seen to the right are engaged in a pillow fight. Or is it really that innocent? This massive stein, designed by Ferdinand Barth and produced by J. Lichtinger of Munich, was written about by Kurt Sommerich in 1989. Learn about the historical significance of this stein in the next issue of *Prosit* when we re-run that earlier article.



Political Steins VI

4-F and FFST Steins - The Socialist Connection

by Ralph W. Markus and
Roy C. De Selms,
SCI Master Steinologist

Considerable has been written about "4-F Turner" (Gymnast) and "Socialist" steins (refs. 1,2). We would now like to consider the merging of these two endeavors to produce the rare "FFST" (Socialist-Gymnast) steins.

In the early years of the 19th century, the American and French revolutions had been concluded, and the Napoleonic Wars were causing upheaval across Europe. The stage was being set for the breakup of the Holy Roman Empire and the ultimate formation of Germany as we know it today. We begin this article with a short history of the 4-F Turners and the student *Burschenschaften*.

The 4F Movement (Turners)

The *Turnverein* or *Turnerbund* (Gymnasts' Association) was formed in 1811 by Friedrich Ludwig Jahn (*Turnvater Jahn*). This movement was based upon organized forms of physical exercise, most commonly gymnastics, and was aimed at preparing Germans of intermediate ages for the challenges which lay ahead. Local organizations were formed throughout Germany, and clubs competed with one another in *Turnfests*. The motto they became known by was *Frisch, Fromm, Froh, Frei* (Energetic, Pious or Faithful, Happy and Free), with the greeting *Gut Heil* (good health).

It's not clear when the Turners first adopted the words corresponding to the 4F's, but the final words appeared sometime after 1846 in the following Turner rhyme:

*Frisch, fromm, fröhlich, frei,
das andere Gott befohlen sei!*

Energetic, pious, happy, free,
the other God demands you be.

The expression *Gut Heil* was used in the Middle Ages and in classical songs, operas and writings. Although used on occasion by Jahn, it was not established as the general Turner motto until used by Otto Leonhard Heubner, the *Sachsen Turnvater* from Plauen, at the Gutenbergfest in 1840. It quickly became popular among the Turners after the first Swabian Turnfest in 1845 where it was used as a greeting for the winning Turners and to proclaim their skills.



Figure 1 - A 4F stein commemorating the 10th German Turnfest in Nuremberg, 1903. Photo credit to The Stein Auction Company.

In 1846 copper plate engraver and printer Johann Heinrich Felsing, the Hessian *Turnvater*, designed the enduring symbol for the Turners, the 4F symbol which we are accustomed to seeing on steins. He placed it on the flag of a *Schülerturnverein* at the Heilbron Turnfest and from there it spread rapidly. It is probably not a coincidence that the 4-F symbol looks very much like the *Eisernes Kreuz* (Iron Cross) medal, since that was first established in 1813 for meritorious service to Prussia and its allies in the Napoleonic Wars, and *Vater Jahn* and his Turners had been participants.

Figure 1 shows a nice example of a "4-F" stein. The caption reads *X. Deutsches Turnfest Nürnberg 1903* (10th German Gymnastic Festival Nuremberg 1903). The two shields above represent the arms of the city of Nuremberg. The oak leaves, a symbol of strength, often appear on 4F steins. The black, red and gold colors of the shield were not the German national colors of this period, but hearken back to the politics of the first half of the 19th-century.

Figure 2a is of a porcelain stein with an unusual amount of detail about the nature of these groups. The central figure shows a



Figure 2 - Photo credit to Walt Vogdes

Turner holding a banner bearing the 4F symbol and several ribands, one of which contains the motto *Frisch, Fromm, Froh, Frei*. Below his feet is the greeting, *Gut Heil!* The right side of the stein (not seen here) shows a portrait of Turnvater Jahn, founder of the movement, while to the left we see a dwarf surrounded with various athletic and fencing equipment, and the motto appearing again on a decorative ribbon. In the background we see gymnasts in action, including a high bar, a pommel horse and parallel bars. This is a typical outdoor setting for a Turnfest, a competition among various local clubs.

The Student Burschenschaften

The *Burschenschaften*, politically oriented German student fraternal associations, were formed at approximately the same time—and for the same reason. Like the motto of the Turners, the mottoes of the *Burschenschaften* were also serious and similar: *Ehre-Freiheit-Vaterland* (Honor-Freedom-Fatherland) and the Latin *crescat-vivat-floreat* (grow-live-flourish). This is in distinct contrast to the American fraternities which used Greek mottoes and were somewhat frivolous. The *Urburschenschaft* (original *Burschenschaft*) was established in Jena in 1815 and spread throughout Germany and some other countries and still thrives today, but was outlawed during the Hitler years. It was only natural that students with similar interests would tend to join the same *Burschenschaften* or *Korporationen* (more elite fraternities). Figure 3 shows a stein where most or all of the members were participants in the Turner movement.

The stein features the unmistakable image of the Heidelberg castle with the coat of arms or *Wappen* of this particular student association. The shield and feathered crest both display the *schwarz-weiss-rot* (black-white-red) national colors of the period, with the 4-F insignia in gold.



Figure 3 - The Wappen of a student society at Heidelberg University bearing the prominent 4-F symbol. Photo credit to The Stein Auction Company.

The *Burschenschaften* and the *Turnvereinen* were very active forces in the unification of Germany and the shaping of German politics. They took part in the *Hambacher Fest*, a national democratic movement event at *Schloss* (castle) *Hambach* in 1832, and the ill-fated Frankfurt (and mid-European) socialist revolution of 1848-49. It was at this time that the German Confederation took up the colors *schwarz-rot-gold* (black-red-gold) that originated with the *Lützow Freicorp*, composed of volunteers from all over Germany, together with Turners and *Burschenschaften* who helped to de-

fend Germany in the early 19th C. These colors were used until the Franco-Prussian war in 1871 and again after WWII to the present time, as shown on the stein in figure 1.

Figure 4 shows an unsigned and undated hand-colored lithograph of these groups together. The Turners appear at the left in their civilian clothing, while to the right many of the students are carrying their swords and wearing the sash and cap of their particular association. The mounted cavalier in the center urging the assembly forward is an apparent appeal to historic German glories. The black-red-gold colors of the student flag and the undeveloped symbol on the Turner flag suggest that this lithograph may date to pre-1846. (Photo credit to Walt Vogdes.)

The FFST Variant

A somewhat obscure variant of the 4F symbol has been noted in previous writings about the Turners. In relatively rare instances, beginning in the latter part of the 19th century, the FFST symbol began to appear (figure 5), often on steins which had the familiar look of 4-F (figure 6). So what was the meaning of "FFST"?

The stein in figures 7a and 7b provides the next link with the meanings of "FFST" written out: *Frisch-Frei-Stark-Treu* (energetic-free-strong-true) along with *Frei Heil* (hail freedom) on the red shield. Note that *Fromm* is missing here—some say that the original meaning was "faithful" in the non-religious sense, rather than "pious," and that sentiment is now represented as *Treu* (true). Also, the gymnast is holding a horse-shoe laurel wreath, the ancient symbol of victory which later changed to a completely circular wreath as in figure 5. Another interesting point is that this is a Czechoslovakian stein by decor and the owner's Czech name was written in Czech letters—Wenzl Kovářik. Of course, Czechoslovakia was in the realm of German influence since the





days of the Holy Roman Empire and the Habsburg Dynasty, both also using the colors black-red-gold.

All of these elements come together on the stein in figures 8a-b. This stein has Friederich (Turnvater) Jahn, two FFST insignias, the *Frei Heil* greeting, and *Frisch, Frei, Stark, Treu* written out. The lid also has the FFST insignia and *7. Bezirks Turnfest, Freie Turnerschaft, Juli 1911* (Region 7 Gymnastic Festival, Free Gymnasts, July 1911). Note that this inscription shows a new bias—*Freie Turnerschaft*—a hint of socialism.

In figure 9 we find evidence that both 4F and FFST groups practiced the same sort of physical activities, although fencing and weightlifting began to appear more often.



The Socialist Connection

The next series of illustrations will provide the connection to the Socialist movement.

The enameled glass shown in figure 10, named to Richard Glauch, has the motto *Frei Heil*, the FFST insignia on a red shield along with the letters "ATB". The meaning of those letters is made clear by the glass seen next.



The enameled glass in figure 11, which bears the FFST insignia, the motto *Frei Heil* and a woman holding a red flag, provides an explanation of these letters in its commemoration:

Arbeiter-Turnerbund
17. Kreis
Zur Erinnerung an das
Kreisturnfest Cannstatt
23-25. Juli 1910

Workers-Turner Association
Region 17
in Remembrance of the
Regional Turnfest in Cannstatt
July 23-25, 1910

"ATB" is thus understood to signify Arbeiter-Turnerbund, or Workers-Turner Association.

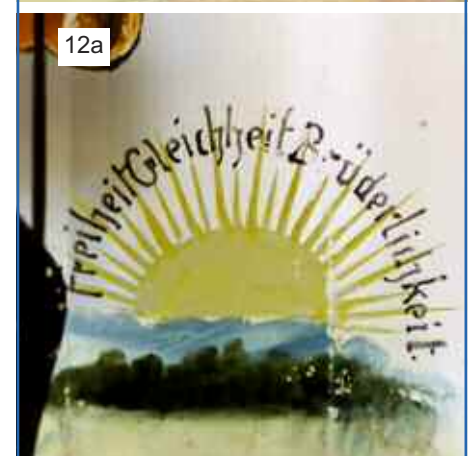
Research on the motto *Frei Heil* reveals that in fact it was adopted by the Arbeiter-Turnerbund at its fourth *Bundestag* in Nurnberg in 1899, replacing the Turner motto *Gut Heil. Frisch, Frei, Stark und Treu* (FFST) underwent similar formal adoption by the ATB at its 8th *Bundestag* in Stuttgart in 1907.



Figures 12a-c show further evidence of the Socialist leanings of the FFST. The faceted and enameled glass stein named to Rudolf Kosak shows the normal elements for steins of this type—the man with sash holding a red flag with the words *Frei Heil* and a shield with the FFST symbol. In the background, however, is a distinctive rising sun with the Socialist motto *Freiheit-Gleichheit-Brüderlichkeit* (freedom-equality-brotherhood). Now we have some real evidence of the socialist nature of the FFST movement.

It turns out that the Turners and the Burschenschaften were both elitist in nature even to the point of sometimes excluding foreigners and other races. So the proletariat wanted a piece of this action and here you see it coming in.

The Socialist FFST steins began to appear



in the late 19th century, and it is noteworthy that they did not loudly proclaim their leanings. The steins seen here show relatively gradual changes from typical 4F motifs. For instance, the steins in figures 5 and 6 have only an FFST insignia and the *Frei Heil* (hail freedom) motto, while the glass in figure 9 has both of these and the link to the 4-F Turners on the gymnast's shirt. It is not until we see the name *Arbeiter-Turnerbund* (figures 10 and 11) and the Socialist motto in figure 12 that the picture becomes clear. Socialism itself was a gradual movement, not accepted by all, and at the time was still frowned on by the ruling class. In retrospect, we note that all of the FFST examples seen here use the red color of Socialism as background for their symbol, in contrast to the frequent use of student, city or national colors on the 4F steins.

Sports were (and still are) a blue collar activity, at least as far as participation was concerned. This went hand in hand with the workers' movement and was known as the *Arbeiter-Sport Bewegung*.

While gymnastics is considered the original form of practice for the Turners, the formation of local clubs, with limited equipment and space, and their own local interests, naturally led to the introduction of other sports. There is ample record on steins of both weightlifting and fencing being practiced in these clubs by 1900. Note the background scene in figure 2c that appears to show wrestling, fencing and gymnastics. Also the side scene shows a gnome with bar bells, the Turner mottoes, and three different types of fencing blades. These three fencing swords have been in the Olympic Games since their revival in 1896 and still are, but their forms have changed dramatically and wouldn't be recognized from this picture. If you think sports aren't political, just consider the modern Olympic Games.

FFST Steins in the US

This same socialist FFST offshoot of the 4-F Turners happened in the U.S. in the same time period. However the same stigma was attached here and we only know of two examples of steins representing the American socialist FFST association as seen in figures 13 and 14. These steins (or mugs) were made by White's Pottery of Utica N.Y. The one in figure 13 has the FFST insignia and the inscription 25. *Bezirk's Turnfest* (District 25 Gymnast Festival) *West New York - Dolgeville, N.Y. 1894*. This stein has a crossed sword and torch which are the only possible socialist connection and relate to symbols of the French Revolution. The other one (figure 14) is more rare and reads 26. *Bezirks Turnfest* (District 26 Gymnast Festival) *West New York - Syracuse*

13



Fig. 13 - Photo credit to André Ammelounx

14



Fig. 13 - Photo credit to André Ammelounx

N. Y. 1896. Both steins have the "paragraph 11" symbol (§11) which is related to drinking and found on many steins. The Syracuse stein also has "Raines Bill" which was an unpopular liquor excise tax bill introduced in March 1896 in the N.Y. legislature. This stein also has "Gut Heil" and not "Frei Heil". There is ample evidence from post cards and other documents that the American FFST steins retained the "Gut Heil" motto of the 4-F Turners and we would like to see other American examples and especially to confirm the socialist nature of the American FFST associations.



References:

1. *Volkgeist, German Nationalism, Turnvater jahn and 4F Beer Steins*, Walter Vogdes, *Prosit*, March 2004.
2. *Political Steins v. Socialist Stein Motifs*, Dr. Roy C. De Selms, *Prosit*, December 2003.
3. *World's Strongest Stein Collectors to be Honored in Brooklyn*, editor, *der Gemütlichkeit*, p.41, Dec. 1967.
4. *Confessions of a Stein Collector*, Siegmund Klein, *Prosit*, March, June, September and December 1980

Turnschützenregiment - The United Turner Rifles

A wave of emigration triggered by political unrest and the unsuccessful revolution of 1848 brought many Germans to the United States. Unlike previous German immigrants, who came to escape famine or an economy transformed by the Industrial Revolution, these refugees came for political freedom. Known as the "Forty-eighters," they brought a philosophy of political idealism and social radicalism rooted in a hatred of tyranny. Like their countrymen who preceded them, their social customs and traditions came with them, including the *Turnvereins* and *Schützenvereins* (shooting clubs) which became a strong voice for political, social and religious reform.

At the outbreak of the Civil War, Forty-eighters enthusiastically supported the Union effort, and members of Turner societies enlisted en masse. From experience, these men knew what happened to liberty in a country divided into clashing principalities. If a free government was to continue to exist in their adopted country, the Union would have to be protected at all costs.

On April 15, 1861, the New York State legislature authorized the mustering-in of 30,000 volunteers for two-year terms in the state militia. Turners from the New York City area promptly filled five companies of an all-Turner regiment. Officially enrolled in state service on April 27, 1861, they were followed by another five companies of Turners, enrolled on April 29. The existing *Turner Schützen* formed the nucleus and provided the leadership.

The 20th New York Volunteers, the "United Turner Rifles," were formed on May 11, 1861, and their first taste of war came in a skirmish in July at Hampton Bridge. This was soon followed by a more serious engagement in the capture of Forts Clark and Hatteras. Stationed at Ft. Monroe, the Turner Rifles then saw more routine duty, including witnessing the historic battle between the Monitor and the Merrimack, before participating in the capture of Norfolk. Heavier fighting lay ahead at the Battle of White Oak Swamp, before Antietam and the First Battle of Fredericksburg.

With warmer weather in 1863 a dispute arose about when the two-year term of service was to end. Union Generals, facing the Chancellorsville campaign, were not eager to see their troops depart, but the battle-weary soldiers were anxious to return home. The troops argued on principle; some refused to fight beyond their muster-out date. A total of 201 men were found guilty of mutiny and misbehavior, given dishonorable discharges and imprisoned for the rest of the war. The balance of the regiment fought on in the bloody capture of Fredericksburg. Forty-two years later, the 201 mutineers were granted honorable discharges.

Chicago Beer Gardens - Part 2

Bismarck Gardens and Old Heidelberg Restaurant

by Jack Strand

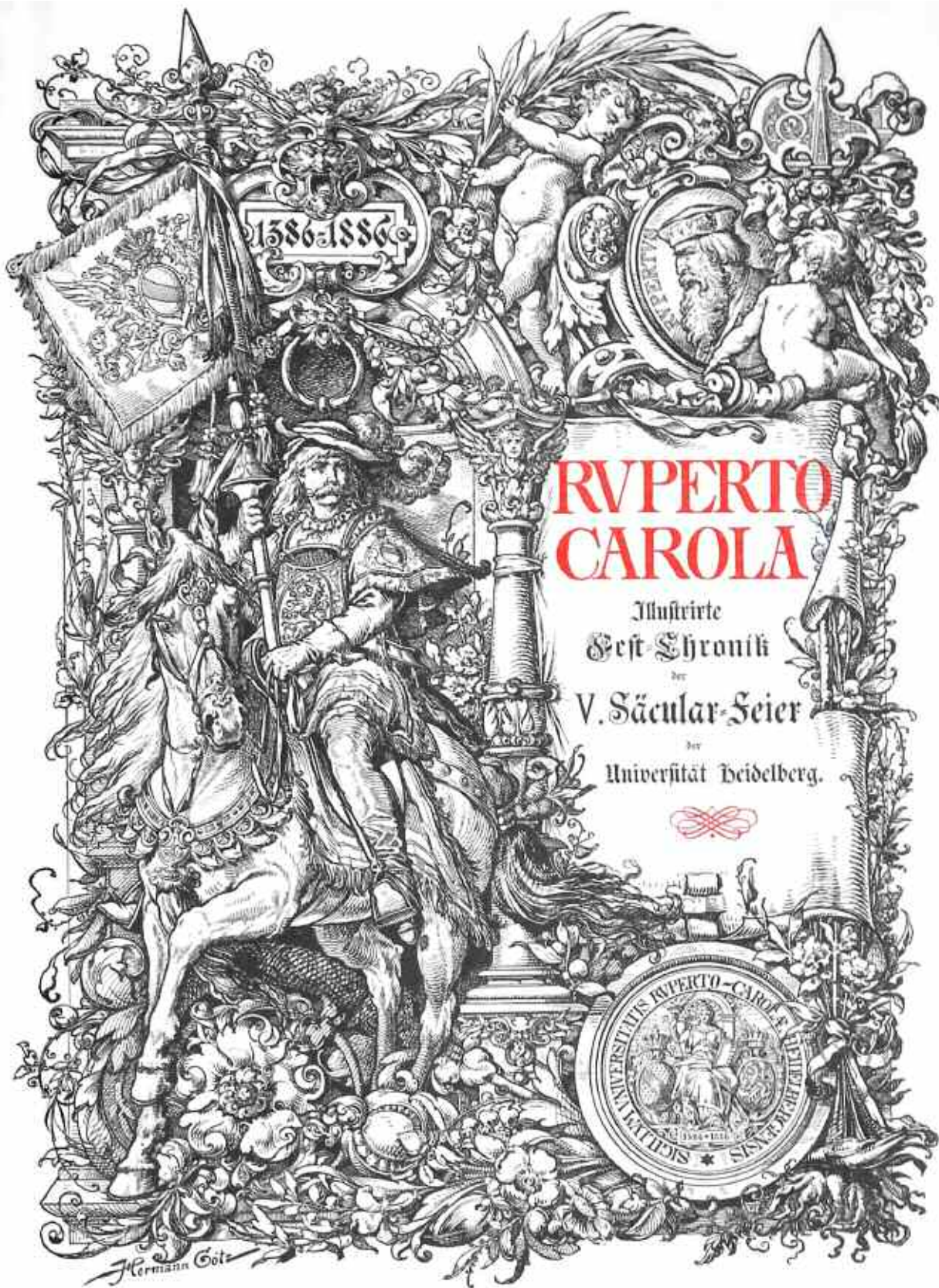
It was only logical that Chicago, with its large German population, would attempt to replicate the music/beer gardens so popular in their homeland.

The Eitel Brothers, owners of the Bismarck Hotel (a downtown Chicago German landmark), also had other business interests including being major German beer importers. In 1895, they opened the Bismarck Gardens on Chicago's north side, at the corner of Grace and Broadway. The Eitel Brothers ordered many steins, both for their hotel and the gardens. While most U.S. hotels and restaurants purchased their identifying steins from the major hotel/restaurant suppliers such as Albert Pick, Burley, etc., Bismarck steins (both hotel & gardens) were imported from Germany. The Pauson mark appears on some. These were glass steins with pewter tops, often with porcelain inserts. Figures 1 to 3 show some Bismarck Garden stein lids.



Bismarck Gardens was a popular summertime destination featuring a stage, dance floor, and an abundance of German beer and music. It was billed as "Nature's tree-roofed garden of music". An indoor beer hall was built later to enable the gardens to open year-round. In 1914, in response to the strong anti-German sentiment, the name was changed to Marigold Gardens. The Eitel family later established several Old Heidelberg Restaurants and Gardens in conjunction with the Blatz Brewery. (Blatz, after Prohibition, marketed Old Heidelberg Beer.) Figures 4-6 show some of the Old Heidelberg Restaurant steins. Figures 7-9 show views of Bismarck Garden, fig. 10 is the Marigold Garden, and figures 11-12 are the 1933 World's Fair Restaurant.





This engraving by Hermann Götz forms the title page of reference 1 in the following article, appearing here approximately 63% of full size. The book, a chronicle of the 500th anniversary celebration, contains a number of well-illustrated articles about the history of the university and its most illustrious graduates. Heidelberg University was founded in 1386 by Rupprecht I, Prince Elector of the Palatinate, and the school bears his name - Ruperto Carola. Many times inscriptions on student steins show the letters RC with the date, serving to identify the university. The heroic style of the artwork is typical of the period (1886).

A Nice Stein with a (Previously) Unknown Mark

by Walter Vogdes, SCI Master Steinologist, and Chris Wheeler



The heavily glazed earthenware stein seen above was produced to commemorate the 500th anniversary of Heidelberg University in 1886. This university is the oldest in Germany, and in 1386 was only the third to be established in the Holy Roman Empire.

The founder of the University, Rupprecht I, *Kurfürst von der Pfalz* (Prince Elector of the Palatinate), appears on the left. He is flanked by the lion of the Pfalz and the white and blue arms of Bavaria.

On the right a medal shows Friedrich, *Gross Herzog* (Grand Duke) von Baden, with the red and gold colors of that state. The university fell into a decline after losing its property on the left bank of the Rhine following the French Revolution. The Grand Duke was responsible for reestablishing the university as a state-owned institution in 1803, reversing the university's fortunes. The Heidelberg Schloss is seen in the center, along with symbols of the four areas of study—medicine, theology, law, philosophy.

This stein has not been seen often, and it can be considered rare. As a memento of a specific celebration at one of the most celebrated universities of Germany, it is certainly of interest to collectors of Studentica.

The mark on the bottom of this stein is seen in figures 2, 3 and 4 and neither of the authors were familiar with it. Scanning through reference works on marks it was eventually identified as the mark of Johann Glatz who operated a Majolica factory in Villingen, about 100 miles almost due south of Heidelberg.

2



3



Above and below, the mark of **Johann Glatz, Majolica- und Ofenfabrik, Villingen**, circa 1890

4



References:

Ruperto-Carola, V. Säkular-feier der Universität Heidelberg, Verlag Otto Petters, Univ. Buchhandlung, Heidelberg, 1886

Markenlexikon für Kunstgewerbe, Keramik, Band 2 - 1875-1900, Waltraud Neuirth, Selbstverlag, Vienna, 1978

The Stein Marks Project

The identification of the mark on this stein resulted from a project which SCI member Chris Wheeler is undertaking. Chris is the owner/developer of "The Stein Reference" (TSR), a compilation of the short histories and relationships of those individuals and companies involved in the production of steins. He thought that TSR would be more useful if the identification marks, specific to a particular entry, were easily available.

To that end he has created a "free to view" web site, www.steinmarks.co.uk listing all the marks and signatures he has collected; but it is intended that TSR will be the main navigation for *Stein Marks*. So choose your particular subject in TSR, which shows some details where known, together with two link buttons. The left hand button is to any web-site covering that subject and the right hand button links through to the appropriate page in *Stein Marks*. To simplify searches in *Stein Marks* there will in the future be a search by symbol option e.g. Triangle = Gerz, Thewalt etc. plus better internal navigation.

Not all subjects have photos yet and Chris hopes that even more stein collectors will donate marks from their collections. He is sure that making identification easier will widen general interest in stein collecting and be a help to serious collectors.

Also a number of marks remain unidentified and hopefully bringing those to the frequent attention of collectors, might facilitate their identification. Here are some to start.



Can you identify any of these marks? Do you have marks on your steins which you can't identify? Chris Wheeler would like to hear from you - contact him by email as newdevonian@btinternet.com, or write to him in care of the editor.

Part I

Religious Symbolism on Beer Steins

by Steve R. Johnston

It seems you can find a beer stein to reflect every ripple in German culture throughout the last four hundred years. Not surprisingly, Germans have taken particular pride in their piety and restless preoccupation with celestial matters. From the time of Martin Luther's Reformation right up through the 20th century *Burschenschaften*, religion has been in the forefront of German life. German beer steins likewise reflect this ecclesiastic preponderance in their designs and symbolism.

At first glance, many 17th-19th century beer steins appear to have random, unrelated, decorative elements. On closer inspection, however, we find the vast majority of *Bierkrug* decoration to be religious in origin and intent.

More than a random science, beer stein manufacturers decorated their works according to popular taste and demand. These early potters, pewterers and engravers were as much in tune with their *Bierkrug*-buyers as their counterparts would be several hundred years later.

While most of these symbols originated with Christianity, some are ancient occult or pagan symbols predating Christianity by several centuries. As pagans were converted to Christianity these earlier symbols of worship were assimilated into Christianity and given new meanings.

Given their familiarity with these symbols, the new converts could, in effect, rationalize Christianity as a progression of their previously practiced religion. In this clever manner, religious conversion proved less disruptive to the culture and psyche of the converted peoples.

Clearly, this generous tendency with regards to symbol use would be one of the factors responsible for the rapid spread of Christianity. In addition, this willingness to readily borrow and adapt new symbolism would explain the vast selection of seemingly disjointed symbols found within the Christian catalog. In the pages that follow, I have tried to shed light on these important symbols while providing pictures where able.

Christian Seals

Enlightened Europeans appear to have had a profound need to express their faith in the markings of even the most mundane household items. Whether it be the painting or tapestry on their wall, the pewter in the cupboard, the wool on their back, or the beer steins they pressed to their lips—religious symbolism adorned many utilitarian items.

Since the vast majority of Europe was wholly uneducated, symbol use provided a manner in which illiterate merchants could “sign” their wares and make them identifiable to their illiterate customers. To the potential customer, Christian seals implied that the merchant was in fact a practicing Christian and could be expected to transact business in a predictable and honest fashion. See figure 1 for a close-up of a non-merchant Christian seal on a one-liter Duingen beer stein.

Likewise, the seal served as a kind of “brand name”—identifying a product's manufacturer and origin, in terms of a singular merchant, guild or other association.

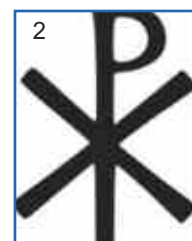
While seals “authenticated” an item's origins, other Christian symbols



were used simply for “decorating”. Obviously, these symbols were more than decorative in that they converted utilitarian vessels into vehicles of religious expression. The duly decorated beer stein identified the owner as a God-fearing man, entitled to the requisite respect.

The Figure 4

The “figure 4” symbol has its origins in the chrisma. The chrisma is a simple, antiquated symbol, consisting of the first two letters chi (C) and rho (R) of the Greek word for Christ. These letters are seen with a variety of other Christian symbols but are usually found suspended above or below a cross.



The chrisma entered popular culture in the year 312 when Constantine the Great adopted the symbol for use as his standard, following a life-altering event. Constantine essentially stacked rho on chi making a new symbol, the chi-rho monogram, more commonly known as the labarum (figure 2).

History tells us that Constantine, out-numbered on the field of battle, prayed in earnest to the “new” Christian God. Upon seeing a “sign from God”, Constantine ordered his troops into battle, resulting in a decisive victory. In tribute to this new God, Constantine made Christianity the religion of his people and his reign.

What exactly Constantine saw in the sky that fateful day is unknown. Some suggest he saw chi-rho, while others theorize a cross. Twelve hundred years later, Raphael immortalized the moment with his masterpiece *Vision of the Cross* (1520-1524, figure 3).

Without a doubt one of the most ancient symbols of Christianity, the chrisma has undergone untold alterations resulting in the post-Middle Ages “figure 4” configuration. Despite its appearance, the figure is not really a “4” but a Christian cross with the two cross members connected by a straight line. The triangle formed in this fashion represents the “Holy Trinity”.



Throughout the 16th, 17th and 18th centuries this symbol was adopted by scores of merchants, artists, printers, pewterers and wool merchants. Whether these businessmen were themselves illiterate or were simply catering to an illiterate marketplace, they sought a means to mark their goods with a recognizable “trademark”. Again, as discussed previously, to incorporate Christian symbols into an in-

dividual signature or merchant seal extended a recognized contractual quality, i.e., the transaction would proceed on the "... faith and honour of a Christian". "In a few instances the first letters of the names of potters or modelers (can be) found (within these seals), but these were later copied...(so often)... that they ...are to be...considered untrustworthy for purposes of identification". Similarly, the "4" can be found impressed backwards in some seals, reflecting, again, the lack of literacy and the shameless "trademark infringement" by early competing "potters and mold cutters".

As an aside, the importance of Christian symbols in binding legal contracts cannot be overstated. For example, as late as the 1870's, English law mandated that an illiterate man's "mark" had to include a Christian Cross on all legal documents.

Figure 4a shows the Figure 4 symbol consisting of a Greek Cross (arms of equal length) with a straight line connecting the cross-members, as it appears on a circa 1670's Westerwald stein.



Raeren beer steins, in particular, are well known for being "trade-marked" in this fashion. The "figure 4" symbol is also known to appear on Siegburg beer steins, Italian majolica, tapestries, oil paintings and in books as the marks of printers. For two additional examples of Christian merchant seals on beer steins see the pages 277-279 of Les Paul's *Early Stoneware Beersteins*.

Finally, the pervasiveness of this symbol must have been confusing and eventually meaningless to many consumers. As the centuries passed, symbols grew in complexity—eventually becoming more similar than different. After all, how many variations on Christian themes could a prospective shopper endure, before one symbol was indecipherable from another. Meanwhile, increasing literacy would also have played a role in the eventual demise of symbols as a "language."

Because printer archives are more complete when it comes individual medieval seals they serve as the best examples of how the figure 4 was incorporated. The 15th and 16th century examples seen in figure 5 give a good idea of just how ornate and complicated (yet similar) these seals could become.



Figure 5, left to right:
Julian Notary, Andrew Hester,
John Siberich

Similarly we find figure 4-like symbols among the marks or seals of Flemish wool merchants. In the Netherlands, old tombstones serve as a valuable resource; often their merchant mark was inscribed as well as their name. One source dated 1872 uncovered the examples seen in figure 6. Bear in mind, merchant mark examples are rare and the few I have provided required considerable research.

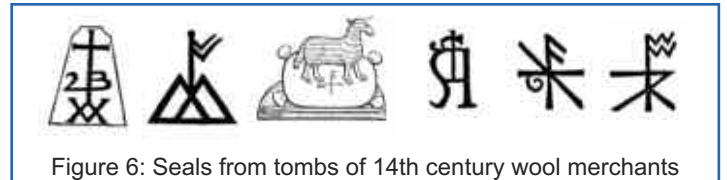


Figure 6: Seals from tombs of 14th century wool merchants

In figure 7 are just a few examples of 17th century Norwich Brewery (Merchant) symbols. Oddly enough, Norwich kept meticulous records regarding their brewers, hence the well-documented symbols of forty-odd 17th century brewers. As you can see, some of these symbols were recycled by later brewers. Note how many of the symbols include other symbols, which appear repeatedly throughout the body of this article.

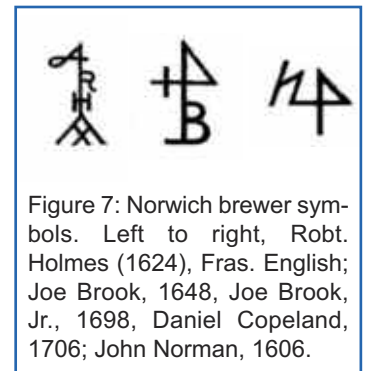


Figure 7: Norwich brewer symbols. Left to right, Robt. Holmes (1624), Fras. English; Joe Brook, 1648, Joe Brook, Jr., 1698, Daniel Copeland, 1706; John Norman, 1606.

Demise of the Figure 4

Finally, how long did the figure 4 remain in use? Clearly by the mid-18th century its meaning was already lost as evidenced by the circa 1770's Muskau stein in figure 8. The man who glazed this beer stein apparently did not recognize the religious significance of the figure 4 and assumed it was just a number, hence the number 4. As luck would have it, this last example really narrows down the time frame of the figure 4's exit.

What would account for this cultural amnesia? War-and plenty of it. With the death and the dislocation of thousands people, so too goes the regional culture and heritage. Given the near total illiteracy of the peasant population, their history would have been a verbal one, a history wholly dependent on the health, memory and longevity a few community elders. Like so many verbally transmitted cultures, their fade from memory was almost guaranteed.

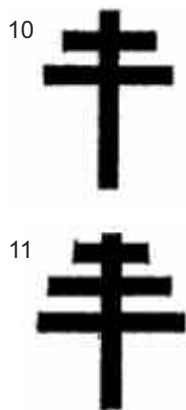


The last example comes courtesy of Walt Vogdes. A circa 1800 hand blown, wheel cut stein with Paris hallmarked silver mounts is seen in figure 9. It is unusual to see such classic Christian symbols, especially the figure 4, this late. Nonetheless, this stein incorporates four key Christian elements: the wreath (flowered); the figure 4; the anchor, and less obvious, the Archbishop Cross.



Archbishop and Papal Crosses

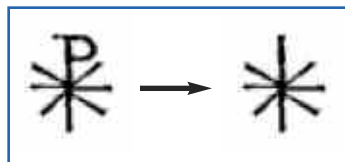
The Archbishop Cross consists of a standard cross with an additional, shorter cross-member, appearing much like the old, two-tiered American telephone pole (figure 10). In figure 9 the anchor cross member and the figure 4 cross member recreate the Archbishop cross.



Use of the triangle dates to the 4th century. However, unlike the chrisma, which attained universal use, the triangle completely vanished almost immediately. By the 4th century, Christian tombs demarcated with a triangle were exceedingly rare. Over the following 1300 years the triangle disappeared completely from the Christian catalog re-emerging in the 17th century. The temporal relationship between the figure 4 and the triangle seems hardly coincidental as the former diminished while the latter flourished.

Starburst

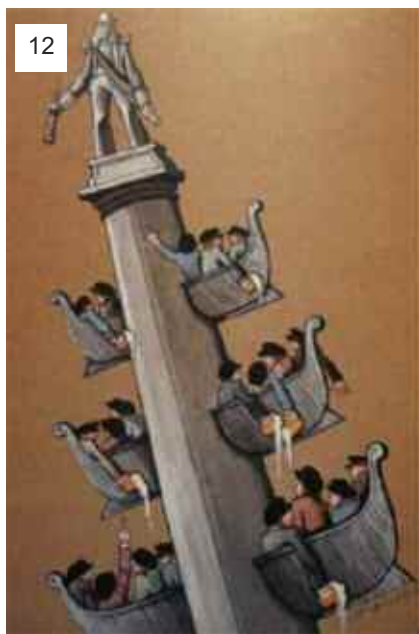
The wheelcut "starburst," often seen on the bottom of hand blown glass steins, was undoubtedly derived from a variation of the chrisma.



Originally, the starburst, like the chrisma, would have had eight points, later being altered as the meaning was lost. The device was probably designed to elicit a moment of silent contemplation—upon emptying the beer glass. While I have yet to find an eight-pointed starburst on the bottom of my glass steins, as all seem to vary from 10-14 points, I did find an eight-pointed chrisma on the lid of this ruby flashed beer stein (figures 15a-c).



Yet a third cross, arranged into three tiers, is the Papal Cross (figure 11). The 1920's Christian Student Association postcard in figure 12 provides a good example: Students are shown arranged in three boats forming the three-tiered Papal Cross. The symbolism says it all: subservience to the Pope; the leader with a looking glass to direct their voyage for salvation and the virtues of swilling beer.



The Triangle

Up until the early 1900's, beer stein manufacturers continued to use the "triangle" as a simplified symbol of the trinity. One has only to look at the triangle symbols of Simon Peter Gerz, and Albert Jacob Thewalt to see the remnants of the Middle-Age "figure 4" (figure 13).



Supporting this theory are figures 16a-b, a fabulous Westerwald Butcher's Occupational beer stein dating to 1759. Notice the central design containing both an eight-pointed chrisma within a stylized eight-pointed star (starburst). The chrisma-starburst connection doesn't get any closer than that.



16a



16b



17a



17b



18

Figure 19, a circa 1660-1680 Westerwald *Kugelbachkrug* (ball-shaped jug) shows four hearts in a four-leaf clover arrangement, which brings us to our next symbol.



19

The Heart

In its simplest form the heart (Sacred Heart) symbolizes a love of God.

Thought to have existed prior to the Roman Empire, young Romans often adorned themselves with a gold, heart-shaped pendant, called a "bullae", to symbolizing affection for their God.

Figures 17a-b show a Reinhold Merkelbach (circa 1880) stein with a heart-shaped thumblift; figure 18 shows a Franz Ringer designed stein with an upside-down heart thumblift.

In its more convoluted interpretation, the heart was considered the center of man—the source from which man governed his beliefs and controlled his appetites. Plato is to blame for this more complex notion of the heart. According to researchers, Plato "...divided the human soul into three parts, and assigned a particular function to each. He localized the rational soul in the head, the irascible soul in the heart (thorax), and the appetitive soul in the abdomen..." Accordingly Plato postulated, "...the appetites are like wild beasts chained to a manger, which Reason, dwelling in the head, controls by the aid of passion, which... to a larger extent, is held in check by the heart. Thus every passion, no matter in what part of the soul it originates, passes through the heart".

The Three & Four Leafed Clover

While imitating the four-leaf clover, the four-heart configuration in figure 19 is simply attempting to channel the good luck associated with the four-leaf clover and its obvious similarity to the cross.

As an ancient symbol of good fortune, the four-leaf clover found its way into all manner of medieval European life. As examples: The four-leaf (quatrefoil) clovers found on St John's Eve (holiday) were said to endow its finder with the "art of working magic". A four-leaf clover left on a clergyman's bible at mass would leave him mute and motionless until the trickster "pulled on his robe". Simultaneous ingestion of a four-leaf clover would assure young couples of life-long love. A clover slipped into the shoe of an unknowing lover will assure his future return. Gifts covered in clover would render them "doubly acceptable". A German proverb says of a lucky man: *Er hat ein vier-blattriges Kleeblatt gefunden*—"He has found a four-leaved clover."

In figure 20 we see this good-luck symbol incorporated into the coat of arms used by a Kegel (bowling) Club.



Many of the four-leaf clover attributes were extended to the three-leaf clover. While the four-leaf clover represented the cross, the three leaf (trefoil) clover represented the trinity. St. Patrick is said to have used the three-leaf clover in his teachings to represent how three seemingly separate entities can at the same time be one. Figures 21 and 22 show examples of the use of this symbol.



Often these shapes were employed as architectural features within old cathedrals, with trefoils and quatrefoils surrounding window openings, statues and other points of interest. And, of course, what was fair game for architectural designs was readily adapted to beer stein. Figures 23a and 23b show a so-called "Regensburg" stein bearing such decorative elements.



The Scallop Shell

Probably the quintessential thumblift design, the scallop shell representing the act of pilgrimage can be found adorning beer steins over three centuries. More specifically, "the scallop shell was the badge of pilgrims visiting the shrine of St James of Compostella (Spain)..." "All pilgrims that visit St James ...returned thence "obstati conckis", i.e., "...all beshelled about"... "as a religious donative there bestowed upon them". So common was this practice that naturalists themselves formally referred to the scallop shell as *Pecten Jacobaeus* - the shell comb of St James..." Further evidence of just how pervasive this pious act had become, comes from William Shakespeare when his character Ophelia (Hamlet 1603) asks:

How shall I your true love know
From any other one?
By his scallop-shell and staff,
And by his sandal shoon.

In general, "...Pilgrims were... distinguished by the peculiar badge which they wore, as designating the shrine from which they had visited. Thus pilgrims from "St. James wore the scallop shell... those of Rome wore... keys... and those from the Holy Land (Palestine) palm branches..."

Figures 24a-b show a circa 1750 wheelcut glass stein in which Saint James appears "all beshelled about" —two scallop shells adorn his robe near his right and left shoulders. The staff in hand, scallop shell on cloak and sandaled feet, were the *sine qua non* of a St. James Pilgrim.





As an interesting aside, the scallop shell, staff, and sandals form a part of the costume of a Masonic Knights Templar in his character as a Pilgrim Penitent. This "initiation" ritual is described in full in the book "A Ritual of Free Masonry 1853".

Figures 25a-b show a more modern glass stein where the scallop shell has provided the basis for the fancy inlaid lid. Figures 26 and 27 show two 18th century Westerwald steins with scallop thumblifts. The scallop symbol also appeared in trademarks, as seen in figure 28, a stein produced by Villeroy & Boch in their Luxemburg factory. Figure 29 shows detail from another Westerwald stein in which the scallop shell has been used to form the cartouche for the verse. My final example of a scalloped stein is this 1721 Westerwald gem seen on eBay recently (figures 30a-b). Stamped scallops abound, as do other repeating motifs. Exceptional pewter paying homage to God (crown) and probably to St. Hubertus (antlers) finishes off the piece in real style.



The Horse and the Hare

Even the most straightforward appearing designs often have their roots in Christianity. Take for instance the horse pictured in figure 31. Your first instinct is to assume the stein was made for a man well versed and quite affected with horses—after all what do horses have to do with Christianity? Surprisingly, horses symbolize the relentless and powerful drive to attain salvation. Figure 32 shows an example of the symbolic use of the horse, here as a thumbblift. Further insight into the rather complex association of man, mammals and God becomes evident in the following discussion regarding the origins of the Hare in Christianity.

While the exact symbolic meaning of the



hare is not certain, there are many sources purporting a variety of intriguing theories. According to one source, the hare is thought to be equivalent in symbolic weight to the horse. That is, both animals "... symbolizing the Christians race to reach the goal (Salvation)". In the words of St. Paul, "So run that you may obtain". Not surprisingly, the horse and hare are sometimes "seen running side by side". Figures 33a-b depict a circa 188-90 Westerwald stein with a hare in flight.

A second source reports that "the hare was



sacred in many lands... especially among the Egyptians and some tribes of ancient Jews. The primary reason being "...that in some species of hare, the male suckled the (young)... expressing an androgynous or hermaphroditic (quality)..." that these peoples likewise attributed to the creator.

Yet another source concedes the hare as a symbol of "...the Christian working out his salvation with fear and trembling..."

Finally, to the medieval European, being nothing if not superstitious, the hare was thought to represent "ghosts of the damned". "Spectral...three-legged" creatures-embodiment ".... dangerous spirits of the mountain, stream, forest or corn field..." which lay in wait until "the last corner (of the field) is reaped".

Figures 34a-b show an early so-called Regensburg stein with angels on the body and the hare depicted on the lid inlay, and in figure 35 we see another inlay which sits atop a pressed glass body. The sense of vulnerability in this scene suggest that the innocent and virtuous Christian must be vigilant to the forces of evil.

A final nice example of the hare is on this





circa 1850's pouring stein (figure 36a-b). One can see that on first glimpse it could be easily confused for the everyday hunting theme that was so popular at the turn of the century. It is not until we view the ornamentation on the sides of the vessel that its actual intent becomes clear. The crown and ball represent God and the all-knowing, respectively. In this context the Hare represents the hastening to reach salvation as described above. Interesting to note that all of this decoration is hand applied, indicating early origins. Steins like this can be real sleepers as they give the appearance of having been made during a much later period. The nature of its heavy religious motif and hand applied decor reflects its real age. Of course, Christians today celebrate the



hare on Easter, a holiday of ancient and ambiguous origins. The most plausible and unifying explanations of the Hare and how it was wedded to the Easter holiday appears to be a mixture of the following three examples:

1. "Easter, inasmuch as its date depends upon the moon, is in a sense a lunar holiday (follows a full moon).

Now from very ancient times the hare has been a symbol for the moon....". A more important reason for the identification of the hare with the moon lay in the fact that its young are born with their eyes open, unlike rabbits, which are born blind. The name of the hare in Egyptian is "un" which means "open", "to open" or "the opener". Now, the moon was the open-eyed watcher of the skies at night, and the hare, born with eyes open, was fabled never to close them. Hence, the old Latin expression *somnus leporinus* (Sleep with eyes open) and the identification of the open-eyed hare with the full moon".

With its remote origins, the ancient holiday of Easter has some rather bizarre elements that are difficult to wed when viewed one to two thousand years later. A lanky, nesting, jackrabbit that produces beautifully decorated eggs on the anniversary of Jesus' Resurrection is, admittedly, a rather strange concept.

2. At Easter, the hare was placed on cakes, while the Teutons made nests for these sacred mammals to lay their "Paschal (decorated)" eggs. The "Paschal" eggs connect the hare to the old biblical story of Christ and the peddler Simon of Cyrene (Matt 27,32):

"Once upon a time, a poor peddler set off for market with a basket-full of eggs to sell. Along the way, he stumbled across a crowd, mocking a Man grown weak and staggering beneath an unbearable burden - a wooden cross. He had been compelled to carry the cross, with which He could barely - ever so barely - ascend the hill whereon crucifixion upon that selfsame cross awaited Him. Seeing the weakened Man bearing the heavy cross, the peddler left his basket at the edge of the road, and ran up to Him, in order to ease His difficult burden. Returning to his basket, the peddler discovered that his eggs were covered-o'er with wondrous, brightly-coloured and beautifully-wrought designs".

3. Some experts believe that the word "Easter" derives, in part, from the Scandinavian word Ostara, meaning goddess of spring. Apparently, the pagan Norsemen exchanged colored eggs in honor of this god, recognizing nature's springtime resurrection. It is thought that Christianity adopted this "...old custom by connecting it with the feast of the Resurrection of the Saviour, who, like the hidden life in the egg...awakened to (a) new life "

Whatever its origin, Easter is inseparable from the hare, symbolizing simultaneously: vigilance under the watchful gaze of God; the race for Salvation; celestial reward in acts of kindness (paschal eggs) and spiritual regeneration.

Please look forward to Part II in upcoming issue of *Prosit*!

Bibliography

The sources used for researching this article are very extensive, and in the interests of space, have been eliminated here. I will be happy to provide a full list of references to anyone who would like to have it. Contact me by email as sjohnston@wi.rr.com.

Password Controls on the SCI Web Site

In order to protect the value of the information developed by SCI members, a restricted access policy is used on the SCI web site. We will maintain a balance between free access to the public versus members-only access for selected areas.

The password will be changed every three months, and published in *Prosit* on the inside cover page. Visit the web site at

www.steincollectors.org
password = bulldog

Winning in Las Vegas SCI Annual Convention Oct. 3-8, 2009



The 2009 SCI Convention Stein
What could be more appropriate?

This year SCI members will gather in Las Vegas, "entertainment capital of the world." The most populous city in the U.S. State of Nevada and the seat of Clark County, Las Vegas is an internationally renowned resort city for gambling, shopping, and entertainment. And for a week in October, it will be host to the 2009 SCI convention, hosted by the Golden Gate Zechers, a chapter of Stein Collectors International.

The convention kicks off on Saturday, October 3, with a two-day Stein College session. This is a must for collectors who are serious about learning more and sharing information about their hobby. There will be structured presentations each day, and each registrant is required to bring one item for "show and tell", telling the other participants something they have been able to learn about the piece, or sharing why it is important or even puzzling to them. There will also be an opportunity to buy and sell steins.

Other stein highlights include an auction conducted by The Stein Auction Company on Monday, main-tent presentations on Eagles on Steins and Eric P. Mihan Steins, plus round-table sessions on Card Steins, American Souvenir Steins, How to Learn More about Your Collection and U.S. Cold War Steins. In a special session on Wednesday, attendees will be able to ask questions of an expert panel, in a "Stump the Steinologists" session.

Of course, there will be the traditional member-to-member Stein Sales Room, and the Members' Auction. And Thursday evening all attendees will enjoy German Night! Bring your most colorful German clothing, your dancing shoes and enjoy fine German food and drink.

Attendees who have never been to Las Vegas, or who want to see more of the local sights, can participate in the optional tours which are described on the following pages.

Here's more detail about the program:

Saturday, Oct. 3

The Registration/Office will be open from 8am and every morning throughout the convention. Today's feature is the first day of the two-day Stein College, 9am to 4pm.

Sunday, October 4

The second day of Stein College, again from 9am to 4pm. In the afternoon there is also an optional Paella Cooking Class. The SCI Executive Committee will meet Sunday evening.

Monday, October 5

Attention all chapter representatives: The SCI Board of Trustees meeting starts at 9am. The optional City Tour departs at 10am. The stein auction preview also starts at 10am, with the auction to follow at 2pm.

Tuesday, October 6

Following a breakfast buffet, the general membership meeting convenes at 9am, with our first main-tent presentation by Jim Hansen on "Eagles on Steins" starting at 11:00. That will be followed by parallel break-out sessions on Card Steins (David

Bruha), American Souvenir Steins (Jack Strand), How to Learn About Your Collection (Lyn Ayers) and U.S. Cold War Steins (Ron Fox). The Stein Sales Room and the Hospitality Center will both open at 1:30. For spouses or those who would prefer to see some of the spectacular sights of the desert, the six-hour Valley of Fire optional tour will depart the hotel at 9am. This evening there will be a First Timer's Reception followed by dinner in the hotel.

Wednesday, October 7

This morning's events get started with a "Stump the Steinologists" session. Let's see if these guys can come up with all the right answers. Our main-tent presentation this morning will be "Eric P. Mihan Steins" by André Ammelounx, and again attendees can select among the same parallel break-out sessions as were offered on Tuesday. High Tea, which has become a favorite event of the ladies, will take place from 1:30 to 4:30pm. The closing session of Stein Sales will start at 2pm, as consignments are received for the Members' Auction. A slot tournament will be held at 4:30. Dinner this evening is on your own.



Thursday, October 8

The last day! Following our third breakfast buffet, organizational meetings will be held in the morning. For those who would prefer, the four-hour Hoover Dam tour leaves the hotel at 9am. The preview of the Members' Auction will be open at 11am, with the auction starting at 2pm. After the auction meet your friends in the Hospitality Center before a night of good food, drink, music and costume at our closing event - German Night!

Registration information is included with this issue of *Prosit*. Don't delay, send in your registration now!



The 2009 SCI Convention, Las Vegas, NV Tours and Other Options - October 3 - 8

Stein College

Saturday/Sunday, Oct 3 and 4

Salon C from 8 AM to 4 PM

Cost: \$80 includes two breakfasts, two lunches, and beverages



Do you enjoy learning more about your beer stein or related object collecting hobby? Or maybe you frequently share your particular knowledge with other collecting friends or at meetings. This is the session for you. Join a group of no more than 30 like minded individuals and learn and share more about your collection. Breakfast tickets will be available at 8AM each morning with each day's (two day program) session beginning at 9AM. Each participant is required to bring one stein (object) for "show and tell" and will have the opportunity to share why this particular item has meaning to them, or possibly you may wish the other participants to give you more knowledge about an item you simply would like to know more about. There will be structured presentations each day. Each participant is also allowed to maintain up to 10 steins or related items available for sale on tables in the session room. Lunch tickets will also be provided each day and beverages will be available during the session.

Paella Cooking Class Demonstration

Departs: 10 AM on Sunday, Oct 4

Duration: 3 hours

Cost: \$130 with minimum signup of 25

If there is one dish that symbolizes Spain, it must be Paella, the great steaming pan of seafood and saffron-flavored rice, served at restaurant tables throughout the world. The origins of the dish, however, are quite humble. On this option, guests will have the opportunity to embrace this dish's modest history while seeing it created in action with the most modern edge. Welcome to your Paella Cooking Demonstration at the renowned Café Ba Ba Reeba on the world famous Strip!

Upon the group's arrival guests will enjoy homemade churros and hot chocolate. Following their morsel, class will begin! An enigmatic Chef will introduce himself and begin the paella demonstration. One guest will be selected from the group to cook alongside the chef. During the presentation guests will now enjoy various tapas while the chef is preparing the paella. Lunch is accompanied by a red or white wine tasting. We then finish off your fabulous Spanish meal with one of our irresistible desserts.



The paella takes up to 45 minutes from start to finish so the chef will invite the group to come up and taste the broth at various stages of cooking, check the firmness of the rice, etc. so they can learn the various stages of proper paella cooking. Guests are all given a paella cookbook and pen upon arrival so they can follow along with the chef, make notes, etc. Once the paella is completed it is individually plated for the group to enjoy. Our chef is then available for questions or even to autograph the group's paella cookbooks.

Superstars and Legends Las Vegas City Tour

Departs: 10 AM on Monday, Oct 5

Duration: 5 hours

Cost: \$120 with minimum signup of 25

Sit back in comfort aboard a luxury vehicle and let our expert guide show you the high spots to educate you on the fun and fame abounding in Las Vegas. Find out why we have so many names—City of Lights... City of Excitement... City That Never Sleeps.

You will cruise past the original "Welcome to Las Vegas" sign and then the famed "Strip" and experience sight-after-sight, learning something interesting about each property along the way. You'll hear about all the new Mega Resorts and their interesting and unique features as well as historical tid-



bits about the notorious past and the characters that brought it fame. A few of the highlights will be:

More than just another mega-resort, Bellagio brings a true European elegance to Las Vegas. Using a dramatic combination of music, water and light, the Bellagio delivers spectacular performances with its majestic fountains.

The spirit of Venice is alive in The Venetian resort, see the Gondolas floating by.

Next we cruise downtown driving past the original Rat Pack haunts, Sahara and the Riviera. We'll see the wedding chapels where celebs have eloped and then past Freemont Street that at night comes alive with over 2.1 million lights and 540,000 watts of sound.

Following in depth driving tour of the world famous Las Vegas Strip, you will get up close and personal at the World Famous Madame Tussaud's Las Vegas. Featuring lifelike wax creations of your favorite celebrities, you'll feel like you're on the A-list. Madame Tussaud's makes YOU an instant celebrity, with interactive experiences that allow you to "grab hold" of your favorite stars. Marrying George Clooney and partying with Hugh Hefner are just two of the many experiences that await you. Take pictures and show everyone you hung out with stars while in Vegas!

Our final stop is the Liberace Museum...The king of musical extravagance, Liberace pioneered the use of outrageous costumes, over-the-top staging and a titanic amount of bling long before any of today's rock stars picked up a guitar. Now you can see the flamboyance firsthand at the Liberace Museum.

Guests will experience some of the most entertaining spots Las Vegas has to offer. Don't forget to bring your camera!



Valley of Fire and Lost City Museum

Departs: 9AM on Tuesday, Oct 6

Duration: 6 hours

Cost: \$185 with minimum signup of 10



Experience the wonder of Nevada's first State Park. Explore unique sandstone monoliths and ancient limestone seabeds. Your expert guide will lead you to the wild side, navigating through areas rarely visited by other travelers. A sense of adventure is required!

For nearly 40,000 years, the Colorado River has been depositing debris from Grand Canyon in a place now known as the Valley of Fire. Here, spread over 30 square miles, are some of the most fantastic desert scenes anywhere in the world. Colors and shapes beyond imagination beckon the adventurer in us all. Used as an exotic setting in dozens of movies and countless commercials. The Valley of Fire is a photographer's dream. This five-hour tour includes a box lunch served in the midst of the Crimson Cathedral. It is a magnificent formation of terra-cotta spires reaching upwards for hundreds of feet. After lunch you'll drive through more stunning scenery to the small, nearby town of Overton. There you will visit the Lost City Museum. The museum is testimony to the life that flourished along the Colorado thousands of years, and to the dedication of the archeologists that raced against time to collect the artifacts of history as Lake Mead filled following the construction of Hoover Dam in 1934.

High Tea

Departs: 1:30 PM on Wednesday, Oct 7

Duration: 3 hours

Cost: \$55 with minimum signup of 45

Our High Tea Party will begin at 1:30 PM when the coach leaves for Lakeside at Desert Shores. An elegant Victorian setting awaits. Soft music will play while swans may be seen beyond the solarium doors. We will indulge in conversation along with sampling scrumptious sandwiches, scones, and pastries while sipping delicious gourmet (Special Tea Shoppe) teas.



Afternoon tea originated in the 1600's in England with Anna, Duchess of Bedford. She engaged in tea and cakes after feeling faint during the afternoon, thus High Tea. Join us to recapture the moment!

Hoover Dam Discovery Tour

Departs: 9 AM on Thursday Oct 8

Duration: 4 hours

Cost: \$115 with minimum signup of 15



Take this scenic ride from hotel through Boulder City to the Hoover Dam Visitor Center. Standing 725 feet above the Colorado River, Hoover Dam is a sight not to be missed. You'll learn about the construction of this great wonder, plus the rich history of agony and accomplishment that made it all possible. Included is an additional tour at the dam's visitor center that will take you to the generator room on the Nevada side and give you access to the exhibits in the visitor's center. On the way back to the hotel stops at Ethel M Chocolate Factory and Botanical Cactus Gardens. Cold bottle water and boxed lunch included.

Why attend this SCI convention?

- Visit with friends you haven't seen lately, or make new ones who share your interests
- Experience a city you may not have visited before
- Learn more about your collecting hobby
- See over 1,000 steins and related items available for sale

- How to plan your trip:
Decide which day to arrive:
To attend Stein College, arrive on Oct 2

To attend Executive Board meeting, arrive on Oct 3

To attend the TSACO Auction or the Board Meeting, arrive on Oct 4

To attend the General Meeting and Educational Sessions, arrive on Oct 5
- Call Palace Station Reservations to book your room 1-800-634-3101 (This saves you \$25 on your registration fees.)
- Complete your Registration Form deciding if you wish to:
- Rent a stein sales table – limited number available
- Attend optional area tours – register early to assure a seat.
- You have Wednesday night October 7 free. You may wish to attend a show. Popular shows sell out well in advance so you may need to buy tickets before your arrival. The Las Vegas Tourism web site is a good source for information:

www.visitlasvegas.com
- *Determine your travel plans:*

If you drive you may wish to visit the Grand Canyon before or after the convention

Departing Las Vegas on October 9 means you haven't missed anything!
- Average high temperature in October is 82°, average low is 54°; average October rainfall is ¼"
- Dress casually for all SCI functions
- Some exclusive restaurants require coat and tie
- For German night wear your traditional German attire or creative German attire and possibly win a prize
- Bring your Winning In Las Vegas Poker Chip for a chance to win a Mettlach stein



Letters to the Editor

Oops - Frank Loevi points out that Mettlach form 1732, the Prussian eagle with two soldiers, is not by Otto Hupp, as it is signed by Christian Warth!

In addition - The signature of an unknown Mettlach artist was pointed out on page 2489 of the December issue. Frank Loevi points out that in addition to Mettlach Nos. 1925/639 and 2005, initials belonging to the elusive "HD" have also been spotted on 1526/660, 1526/662, 1526/663 and 1626/665, and probably exist on the other three pieces in that series (i.e., 661, 664 and 666).

Can anyone provide photographic evidence of these latter three steins? Ed.

Oops - Steve Smith takes exception to the description of several steins in December's *Photos From the Road* article as being Prussian Eagles. He also points out an apparent error in the escutcheon on Mettlach stein # 2204. The colors of the Hohenzollern royal family were white and black, not black and white as seen in figure 7, page 2498.

Steve's observations serve to remind us that the devil is in the details, and the details are not to be taken lightly. This subject requires more study in order to set the record straight. Stay tuned. Ed.

Martyn Brown writes, "Congratulations on producing a good edition of *Prosit* under difficult conditions. I particularly enjoyed the Otto Hupp illustrations of the Munich Breweries as that is my current focus. One of the articles intrigued me, the character frog. My German dictionary defines *Kanaken* as a foreigner, South Sea Islander or (pejorative) wop, dago. It occurs to me that as these are terms for strangers of one sort or another that *Wasserkanken* could be understood as strangers to water, i.e., beerdrinkers. That it occurs on a beerstein adds to my supposition.

Also from Martyn Brown - I will continue to support the publication of *Prosit* for many reasons but one in particular. I look forward eagerly for *Prosit* to arrive because I like my information as hard copy. I enjoy turning pages to read articles and look at illustrations. I like something in my hands not on a screen. Print is easier on the eye! I like to refer to past articles by reaching for the relevant copy of *Prosit*.

From Roy DeSelms - Here's a little bit of stein trivia. In *Prosit* No. 57, page 601, Sept. 1979, I wrote an article on Mettlach occupational steins. In the article I pointed out that Mettlach stein #2075 should be referred to as the "Railroad stein" and not "Telegrapher" as most collectors had been calling it and apparently still are. The main reason is that it is described in the Oct. 1905 Mettlach catalog price list as *Sinnbilder der Eisenbahn* (emblems of the

railroad) of which the telegraph was one, but only one.

Roy, thanks for setting the record straight... again.

From Bill Bosworth - As a long time member of SCI (#850), I'm being discriminated against! I profoundly protest! On both page 2436 and page 2463 of the September '08 issue, places where members can make their "wants" known are printed. The only way given to contact and have your "wants" known is via the computer! Well, sort of like the conundrum presented on the bottom of page 2469, I'm of a different century and, I'm sure I'm not the only one who's computer illiterate, hence, the discrimination. Although being of a "different century," I have other resources available to me, thus here you are - reading this "other" form of communication.

We apologize for this unintentional slight, and are happy to receive letters via traditional means (often called "snail mail" by email adherents). A regular postal address and an email address will both be included on the inside front cover in every issue of Prosit. Ed.

With regard to the article titled *A Better Than Average Münchner Kindl Stein*, both Steve Elliott and Steve Smith contend that the pewter is from the Munich pewter and decorating shop of Ludwig Lichtinger. Steve Elliott states, "I have been collecting steins from Ludwig Lichtinger's Munich pewter and decorating shop and have gotten to know his pewter work. His lids and thumbblifts are unique. He also custom-painted steins in a higher quality than you normally see. The pewter is definitely his. I suspect the decoration is also his. He mostly used Merkelbach & Wick blanks when he put on the decoration himself, but I have Mettlach and HR with his pewter on them. As to handle decoration, neither of the two here in my office have it.

We'd like to hear from more of you! Ed.

More on Otto Hupp and the Münchener Kalender

by Master Steinologist Walt Vogdes

In the prior two issues of *Prosit* we have looked at the foldouts included with Otto Hupp's *Münchener Kalender* of 1890 (*Die Deutschen Staatenwappen*) and 1891 (*Die Marken der grössern Münchener Brauereien*). In this issue we will take a quick look at the foldout included in 1892 - *Die 14 Nothhelfer* (The 14 Holy Helpers), and several pieces of Hupp's which feature religious figures.

Of course, from the perspective of the *Münchener Kalender* the holy figure most often drawn by Hupp was the Munich Child. In depicting this figure which has become synonymous with the city of Munich, Hupp refers back to the original settlement of the city by monks. The *Münchner Kindl* appears on the cover of every one of the *Kalender*, each cover being different, although the *Kindl* is always shown with the right hand raised in benediction, and holding a Bible in the left.

Mettlach vase # 1826 depicts the Madonna and Child on one side, and the Crucifixion of Christ (see *The Mettlach Book*, Fourth Edition, by Gary Kirsner) on the other. A second Mettlach vase by Hupp (# 1857) shows the four apostles, Matthew, Mark, Luke and John (*op. cit.*).



Hupp's depictions of the 14 Holy Helper saints appear on the next two pages, but certainly his representation of St. Florian on Mettlach # 1786 is his most recognizable "holy" work to stein collectors.



Die 14 Nothhelfer

The Fourteen Holy Helpers (Intercessors) are a group of saints invoked with special confidence because they have proven themselves efficacious helpers in adversity and difficulties. Most were martyred in brutal fashion.

They are invoked in prayer as a group because of the Black Plague which devastated Europe from 1346 to 1349. Among its symptoms were the tongue turning black, a parched throat, violent headache, fever, and boils on the abdomen. It attacked without warning, robbed its victims of reason, and killed within a few hours; many died with-

out the last Sacraments. Brigands roamed the roads, people suspected of contagion were attacked, animals died, people starved, whole villages vanished into the grave, social order and family ties broke down, and the disease appeared incurable. The pious turned to Heaven, begging the intervention of the saints, praying to be spared or cured. This group devotion began in Germany, and the tradition has remained strong there. Left to right, from top to bottom:

St. Pantaleon (nailed to a tree and beheaded) - *give us charity for our neighbor*

St. Vitus (boiled in oil) - *teach us the value of our soul*

St. Erasmus (Elmo) (Bishop of Formiae) - *enkindle in us Thy holy love*



St. Christopherus (Christ bearer, patron of travelers) - *preserve us from sin*

St. Dyonisius (Denis) (beheaded) - *give us tranquility of conscience*

St. Cyriacus (ministered to Christian slaves) - *grant us resignation to Thy holy will*

St. Achatius (Roman centurion) - *grant us a happy death*

St. Eustachius (Eustace) (Roman General, patron of hunters) - *give us patience in adversity*

St. Blasius (Blaise) (Physician, Bishop of Sebaste, patron of the wool trade) - *confirm us in hope*

St. Katherina (Catherine of Alexandria) (broke the spiked wheel, escaping her torture, patroness of young maidens and female students, wheelwrights and mechanics) - *shorten our purgatory*

St. Barbara (patron of firefighters, artillery) - *receive us in Heaven*

St. Aegidius (Giles) (nourished by a hind, patron of beggars and cripples) - *grant us a merciful judgment*

St. Georgius (George) (killed the dragon, many areas of patronage) - *preserve us in the faith*

St. Margareta (Margaret) (escaped from a dragon, patron of pregnancy, labor and childbirth) - *preserve us from Hell*



Religious figures have been used for centuries as a source of decorative motifs on steins. Here is a selection of steins depicting a few of the fourteen Holy Helpers. The most familiar of these figures to stein collectors is St. George, whose image is undoubtedly the most prevalent to appear on steins during the Golden Age, circa 1870-

1900. The other steins in this group are all earlier than that period. We were unable to locate photos of steins of the other intercessor saints, perhaps you have one or more in your collection, and can send us a copy so we can show them to our readers in a subsequent issue.



St. Barbara, Gmunden faience, c. 1780, *Fayence und Steinzeug*, Peter Vogt



St. Barbara, Bohemian engraved with gold decoration, c. 1800, auction catalog, J. Vogt.



St. Barbara, Bohemian enameled, c. 1790. Auction catalog, J. Vogt.



St. George, Crailsheim Faience, c. 1770, *Fayence und Steinzeug*, Johannes and Peter Vogt



St. Catherine, Ottingen-Tiergartener Faience, c. 1740, *Fayence und Steinzeug*, Johannes and Peter Vogt



St. Eustachius, Gmunden Faience, c. 1780, *Fayence und Steinzeug*, Peter Vogt



St. George, Bohemian enameled milk glass, c. 1790. Auction catalog, Johannes Vogt.



St. George, Mettlach #2015. Auction catalog, Johannes Vogt.

Andreas Hofer - Patriot

by Michael Tremblay

Many scenes on steins are derived from history, special occasions, fables, etc. In the case of the stein seen in this article, it is the lid which offers an interesting side note.



This colorful stein shows a traditional Tyrolean dancing scene, but it was the lid which drew my attention.

My interest in early hunting led to a successful bid in Gary Kirsner's September 1988 auction. The stein was listed as ½-L transfer with a bronze inlaid lid of a hunter. When I received the stein I noticed a banner over the image with the name "Andreas Hofer", but I didn't think much of it at the time. Later, when examining it again, I wondered about the significance of the name—a famous hunter or another person of renown? I decided to research the name through my encyclopedia and in the public library, and I was surprised to find out he was not a hunter but a Tyrolean patriot, military leader, and popular hero.

Andreas Hofer was born November 22, 1767 in St. Leonhard, South Tyrol in the Austrian Empire (today, San Leonardo,



The bronze inlay depicts Andreas Hofer, Tyrolean freedom fighter and patriot.

Italy). He was an innkeeper, wine merchant, cattle dealer, and was very loyal to the Austrian Habsburgs. He fought in the Austrian Army in wars against France (1796 - 1805) as a Militia Captain.

In 1805 the Peace of Pressburg ceded Tyrol to Bavaria, prompting Hofer to become the leader of an anti-Bavarian movement. He became a resistance leader and fought against the alliance of Bavarian, Italian, and French troops occupying his homeland. In April of 1809 Hofer was successful in retaking Innsbruck from occupation by the Bavarians and the French, but Napoleon's defeat of Austrian troops caused withdrawal, and Innsbruck slipped from Tyrolean control again. Hofer was undeterred, and retook Innsbruck on May 30.

The tides of war turned again, however, as Napoleon defeated Austrian troops in the Battle of Wagram. A short six days later, with the Truce of Znaim in July 1809, Austria withdrew from war with Napoleon and again relinquished Tyrol. Napoleon sent 40,000 French and Bavarian troops to take over Tyrol and they re-occupied Innsbruck.

With popular support and little hesitation, Hofer returned to battle and defeated French troops at the battle of Bergisel, August 1809, retaking Innsbruck and leading



A museum poster shows Hofer leading his fellow Tyroleans in battle on Berg Isel.

to French withdrawal from the province. He became commander-in-chief of Tyrol and established an administration with support (but weak) of Austrian Emperor Francis I.

With the Treaty of Schönbrunn in October 1809, Francis I ceded Tyrol to Napoleon, thus abandoning Hofer's fate to the French. With France only lightly controlling the region, Hofer wavered between some resistance and acceptance.

On Napoleon's orders Hofer was finally captured, taken to Mantua, Italy, and executed on February 20, 1810. In 1823 his bones were removed to Innsbruck, Austria, the site of many of his struggles.

Hofer was commonly known as *Sandwirth*, a reference to his family inn, *am Sand*. The poem "Sandwirth Hofer" by Julius Mosen is still the Tyrolean National Anthem.



A statue of Andreas Hofer stands in Innsbruck, Austria, on Bergisel.

So what exactly is the Tyrol?

The historical region of Tyrol is an alpine region divided between the Austrian State of Tyrol and the Italian region of Trentino-Alto Adige/Südtirol. Its capital city, Innsbruck, is known for its university, and especially for modern medical techniques. The region is popular for its famous skiing resorts, such as Kitzbühel.

Villeroy & Boch Mettlach Limited Editions

The Russian Fairy Tales

Second in a Series

This is the second stein in a set of four porcelain limited edition steins produced by Villeroy & Boch Mettlach in 1978. The Russian fairy tale depicted on this stein is very similar to the well-known tale of Cinderella. This stein is marked as number 1527.

The Red Knight, or Vasilissa the Beautiful

A merchant had, by his first wife, a single daughter, who was known as Vasilissa the Beautiful. When she was eight years old, her mother died. On her deathbed, she gave Vasilissa a tiny wooden doll with instructions to give it a little to eat and a little to drink if she were in need, and then it would help her. As soon as her mother died, Vasilissa gave it a little to drink and a little to eat, and it comforted her.

After a time, her father remarried, to a woman with two daughters. While Vasilissa was the greatest beauty in the village, the

woman's own daughters were as ugly as two crows, and all three were filled with envy and hatred of her. Her stepmother was very cruel to her, but with the help of the doll, Vasilissa was able to perform all the tasks imposed on her. When young men came wooing, the stepmother rejected them all because it was not proper for the younger to marry before the older, and none of suitors wished to marry Vasilissa's stepsisters.

One day the merchant had to embark on a journey. His wife sold the house and moved them all to a gloomy hut by the forest. Deep in this forest, as the stepmother well knew, lived a Baba Yaga, or witch, who ate people as one eats chickens. The stepmother and her two daughters schemed to find a way that Vasilissa would fall into the clutches of the Baba Yaga. One day she gave each of the girls a task and put out all the fires except a single candle. Her older daughter then put out the candle, whereupon they sent Vasilissa to fetch light from Baba Yaga's hut. The doll advised her to go, and she went. While she was walking, a mysterious man rode by her in the hours before dawn, dressed in white, riding a white horse whose equipment was all white; then a similar rider in red, astride a blood-red horse.

She came to a house that stood on chicken legs and was walled by a fence made of human bones. A black rider, like the white and red riders, rode past her, and night fell, whereupon the eye sockets of the skulls became luminous. Vasilissa was too frightened to run away, and so Baba Yaga found her when she came home.

Baba Yaga said that she must perform tasks to earn the fire, or be killed. For the first task, Vasilissa was to clean the house and yard, cook supper, and pick out black grains and wild peas from a quarter measure of wheat. Baba Yaga left, and Vasilissa cooked, while the doll did everything else. At dawn, the white rider passed; at or before noon, the red rider went by. As the black rider rode past and evening fell, Baba Yaga returned and could find nothing to complain about. She bade three pairs of disembodied hands seize the grain to grind it, and set Vasilissa the same tasks for the next day, with the addition of cleaning poppy seeds that had been mixed with dirt. Again, the doll did everything except cook the meal, and the Baba Yaga could find no fault.

Vasilissa asked about the riders' identities and was told that they were Baba Yaga's



From left to right: Vasilissa with her two stepsisters; The Red Knight (the Sun) rides past Vasilissa; Vasilissa is presented to the Tsar.

servants. The white one was Day, the red one the Sun, and the black one Night. Other details are not explained, on the grounds that Baba Yaga preferred to keep them secret. In return, Baba Yaga inquired into the cause of Vasilissa's success. On hearing the answer "by my mother's blessing", Baba Yaga sent Vasilissa home. With her was sent a luminously-eyed skull, to provide light for her in-laws.

While Vasilissa was gone, the stepmother and her two daughters had had neither fire nor light in all the house and they had been unable to light or warm themselves, or to cook food to eat. Now, for the first time in her life, Vasilissa found herself welcomed. They opened the door to her and the merchant's wife was greatly rejoiced to find that the light in the skull did not go out as soon as it was brought in. "Maybe the witch's fire will stay," she said, and took the skull into the best room, set it on a candlestick and called her two daughters to admire it.

But the eyes of the skull suddenly began to glimmer and to glow like red coals, and wherever the three turned or ran the eyes followed them, growing larger and brighter till they flamed like two furnaces, and hotter and hotter till the merchant's wife and her two wicked daughters took fire and were burned to ashes. Only Vasilissa the Beautiful was not touched.

Vasilissa returned to the village where she now lived with an old woman who had no children. One day the woman brought her some flax to spin, and with the help of the doll, Vasilissa spun the finest thread, finer

even than a hair. No one could weave the thread, it was so fine, so again the doll helped Vasilissa weave cloth and make the finest shirt that had ever been seen. Vasilissa sent the old woman to sell the shirt in the market, but instead, because it was so extraordinary, she took it as a gift to the Tsar. The Tsar had never seen such fine cloth, and insisted on seeing the clever weaver.

As soon as the Tsar saw her, he fell in love with her with all his soul. He took her by her hand and made her sit beside him. "Beautiful maiden," he said, "never will I part from thee and thou shalt be my wife."

So the Tsar and Vasilissa the Beautiful were married, and her father returned from the far-distant Tsardom, and he and the old woman lived always with Vasilissa in the splendid Palace, in all joy and contentment. And as for the little wooden doll, Vasilissa carried it about with her in her pocket all her life long.



The Russian Fairy Tale steins, a limited edition set of four porcelain steins produced in 1978. From the left, The Snow Maiden (#1526), The Red Knight (#1527), In Search of the Firebird (#1528) and Maria Morevna (#1529).

Index to Prosit

On the next two pages you will find an index to the four issues of Prosit published in 2008. Each of these issues was 48 pages long, thanks to the efforts of our member-authors. A total of 93 informative articles were penned by 40 authors who used their curiosity, powers of observation and their quest for knowledge to produce these articles.

Help Select The Best Article of 2008



Jack Lowenstein, Executive Secretary of SCI and Editor of Prosit from 1978-1993, producing sixty issues of our journal.

Each year one article is chosen to receive the Jack Lowenstein Editor's Award for excellence. Our winner in 2008 was John Lamb, for his article on *Blue-Grey Stoneware Steins from Sarreguemines*.



Blue-Grey Stoneware Steins from Sarreguemines by John Lamb

In recent years the recipient of this award has been chosen by vote by the Master Steinologists. This year I am asking the entire membership to help select the winner of this award. Look through the index on the following pages, get out your back issues and take another look, and let us know which article you enjoyed the most.

You can vote by sending an email to Prosit@steincollectors.org, or by mailing a postcard to the editor at 8534 NE Meadowmeer Rd., Bainbridge Island, WA 98110. Please be sure to include your name with your vote.



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Thanks to our authors for a great year of "steininformation"!

Ferdinand Graf von Zeppelin A Brief History of the *Luftschiffe* (Lighter-than-air Ships) and their Steins

Dr. Roy C. De Selms
SCI Master Steinologist



The first hot-air balloon to carry humans was launched in Paris, France on Sept. 21st, 1783. It was built by two French brothers, Joseph and Etienne Montgolfier, and flown by Jean-Francoise Pilatre de Rozier and Francois Laurent d'Arlandes. Its success was owed to the fact that hot air is less dense than cold air and hence rises, although constant maintenance of the air temperature inside the balloon is required. This was soon supplemented by using hydrogen gas in a completely sealed balloon, but hydrogen is extremely flammable and can be explosive when mixed with air. The early balloons as exemplified by the "Hot-Air, Free Balloon" character stein in figure 1 did not (and still do not) have control over where they flew. Consequently they would often land in farmers' fields. The farmers in these early days were very superstitious and did not take kindly to the early balloonists. So the balloonists decided to take wine and/or champagne to help appease the hostile farmers. This worked very well, and has led to the modern "wine and balloon festivals" like we have here annually in the Temecula, California wine country.

In spite of their drawbacks, free and tethered balloons were used by the military throughout the 19th century. They were used effectively by both the North and the South during our American Civil War for reconnaissance and bombing. As soon as news of this reached Europe, the Prussian army sent General-Leutnant Ferdinand von Zeppelin to observe the Union Army in action and to learn what he could about this type of warfare. In less than ten years the balloons were being used by both sides in the Franco-Prussian War and probably are what piqued Graf (Count) Zeppelin's interest in developing his own style of controllable *Luftschiff* (air ship).

At the same time that Graf Zeppelin was making progress, another group, including German airship designer August von Parseval, businessman August Riedinger and engineer Rudolf Hans Bartsch von Sigsfeld, was working on a smaller version of a non-rigid controllable (dirigible) airship. Sigsfeld died in 1902 during a free balloon landing and further work was interrupted until 1905. However they had developed a non-rigid observation balloon for the military called a *Drachenballon* (dragon balloon). Figure 2 shows a regimental beer stein named to Peter Christiansen who served in the 1. Comp. *Luftschiffer Bataillon, Tegel b. Berlin 1901-1903*. The front of the stein has equipment for deploying a *Luftschiff* in the field and an epaulet

Ferdinand Graf von Zeppelin Eine kurze Abhandlung über die *Luftschiffe* und die *Luftschiffkrüge*

by Dr. Roy DeSelms, SCI Master Steinologist
translated by Anne Lang



Fig. 1 - Photo credit to The Stein Auction Company

Der erste Heißluftballon, der Personen befördern konnte, startete am 21. September 1783 in Paris. Er war von den zwei französischen Brüdern Joseph und Etienne Montgolfier konstruiert worden und wurde von Jean-Francoise Pilatre de Rozier und Francois Laurent d'Arlandes geflogen. Der Erfolg des Ballons lag daran, dass heiße Luft weniger dicht als kalte Luft ist und daher nach oben steigt, obwohl im Inneren des Ballons eine konstante Lufttemperatur erforderlich ist. Diese wurde durch die Verwendung von Wasserstoff in einem komplett abgeschlossenen Ballon erreicht. Allerdings ist Wasserstoff sehr leicht entzündlich und kann explodieren, wenn er sich mit Luft vermischt. Bei den frühen Ballons - wie zu sehen am Beispiel des „Heißluftballon“ - Figurenkruges auf Bild 1 konnte nicht kontrolliert werden, wohin sie fliegen. Daher landeten sie oft auf Äckern. Die Bauern jener Tage waren sehr abergläubisch und daher nicht sehr freundlich zu diesen Pionieren der Luftfahrt. Daher beschlossen diese Wein und/oder Champagner mitzunehmen um die feindlich gesinnten Bauern friedlich zu stimmen. Dies funktionierte gut und führte zu den „Wein und Ballon-Festivals“, wie beispielsweise diesen, die wir jährlich hier im Weinanbaugebiet Temecula in Kalifornien haben.

Trotz vieler Schwierigkeiten wurden die unterschiedlichsten Ballone vom Militär das ganze 19. Jahrhundert über genutzt. Sie wurden sehr effektiv während des Sezessionskrieges sowohl von den Süd- als auch Nordstaaten zum Auskundschaften und Bombardieren eingesetzt.

Sobald diese Neuigkeiten Europa erreicht hatten, schickte die preußische Armee Generalleutnant Ferdinand von Zeppelin in die Vereinigten Staaten um dort die Union Army im Einsatz zu beobachten und um so viel wie möglich über diese Art von Kriegsführung zu lernen. Innerhalb von weniger als zehn Jahren wurden Ballone bereits zur Kriegsführung von beiden Seiten des Französisch-Preußischen-Krieges eingesetzt. Und vermutlich ist darauf auch Graf Zeppelins Interesse zurückzuführen, ein eigenes, steuerbares *Luftschiff* zu entwickeln.

Zur selben Zeit, als Graf Zeppelin Fortschritte in diesem Bereich machte, arbeitete eine andere Gruppe von Personen, darunter August von Parseval, ein *Luftschiff*-Designer und dem Ingenieur Rudolf Hans Bartsch von Sigsfeld, an einer kleineren Version eines beweglichen und steuerbaren *Luftschiffes*. Sigsfeld starb 1902 während einer Ballonlandung und daher war die weitere Arbeit bis 1905 unterbrochen. Trotzdem hatten sie einen beweglichen Kundschafter-Ballon für das Militär entwickelt, den sogenannten Drachenballon. Bild 2 zeigt einen Reservistenkrug, der Peter Christiansen gehörte, der im 1. Comp. *Luftschiffer-Bataillon* von Berlin-Tegel von 1901-1903 diente. Die Vorderseite des Kruges zeigt die Ausrüstung zum Entfalten des Ballons im Kampf und eine

with the letter „L“ for *Luftschiiffer*. The right side scene shows a free balloon named „Condor,“ while a tethered *Drachenballon* appears on the left. The German military did not yet have a controllable air ship.

Graf Zeppelin was granted a patent on March 14, 1899 for the first rigid, lighter-than-air craft that could be propelled and steered - the „Zeppelin.“ (For political reasons this craft was often referred to as a „dirigible,“ and a smaller version was known as a „blimp“ in English.) A year later on July 2, 1900 with the help of private donations and German engineer Theodor Kober, the first Zeppelin, LZ-1 (*Luftschiiff Zeppelin 1*) ascended from its floating hangar on the Bodensee (Lake Constance) at Manzell near Friedrichshafen. It flew for 18 minutes before landing due to mechanical failure of the balancing system. This was a very major step in

the history of aeronautics and Germany was developing the technology. A floating hangar was used so the hangar could be adjusted to the wind direction and to avoid unexpected thermal air currents often encountered over land. LZ-1 had made three flights by October 1900, but had to be scrapped for lack of funds. After gathering more funds from various sources, LZ-2 took off from Lake Constance for its first and only flight on January 17, 1906. When both motors failed, LZ-2 was forced to land in the Allgäu mountains and was subsequently damaged beyond repair in a storm. The parts of LZ-2 that were still usable were incorporated into LZ-3 which made its first flight on October 9, 1906. It traveled 4,398 km (2,727 mi.) in 45 flights by 1908 and was bought by the German military, renamed as the Z-1 (*Zeppelin 1*), and used as a school ship until 1913. LZ-3 or Z-1 is the Zeppelin seen on many regimental steins that have service dates between 1908 and 1914 as in figure 3. By this time, von Parseval had developed and sold to the military a non- or semi-rigid controllable *Luftschiiff*



Figure 2 - photo credit to The Stein Auction Company

Schulterklappe/Achselstück mit dem Buchstaben ‚L‘ für ‚Luftschiiffer‘. Auf der rechten Krugseite sehen wir einen Ballon mit dem Namen ‚Condor‘ und auf der anderen Seite einen Drachenballon. Das deutsche Militär verfügte bis zu diesem Zeitpunkt noch über kein lenkbares Luftschiff.

Graf Zeppelin erhielt am 14. März 1899 ein Patent auf das erste bewegliche Gefährt, das leichter als Luft war und mit einem Propeller betrieben wurde und gelenkt werden konnte – den „Zeppelin“. (Aus politischen Gründen wurde dieses Gefährt oft als „Luftschiiff“ bezeichnet und eine kleinere Version war als „Fettsack“ bekannt. Ein Jahr später, am 2. Juli 1900 stieg der erste Zeppelin LZ-1 (*Luftschiiff Zeppelin 1*) dank privater Spenden und des deutschen Ingenieurs Theodor Kober von seinem schwimmenden Hangar im Bodensee bei Manzell nahe Friedrichshafen auf. Er flog 18 Minuten lang, bevor er wegen eines technischen Defektes des Ausbalancierungs-systems landen musste. Dies war ein entscheidender Schritt in der Geschichte der Flugtechnik und Deutschland war dabei, diese Technologie weiterzuentwickeln. Ein schwimmender Hangar wurde deswegen verwendet, da dieser nach der



Figure 3 - photo credit to The Stein Auction Company

Windrichtung ausgerichtet werden konnte um unerwartete Luftströmungen, die oft über Land beobachtet werden konnten, zu vermeiden. Bis Oktober 1900 hatte der LZ-1 bereits drei Flüge absolviert, aber er musste verschrottet werden, da nicht genügend Geldmittel vorhanden waren. Nachdem man aber wieder aus verschiedenen Quellen Geld hatte auftreiben können, startete der LZ-2 zu seinem ersten und einzigen Flug vom Bodensee aus am 17. Januar 1906. Nachdem beide Motoren versagt hatte, musste der Zeppelin in den Allgäuer Alpen notlanden und er war in einem Sturm so schwer beschädigt worden, dass er nicht mehr zu reparieren war. Die noch brauchbaren Teile dieses Zeppelins wurden im LZ-3 verwendet, der seinen ersten Flug am 9. Oktober 1906 hatte. Bis 1908 flog er in 45 Flügen insgesamt 4398 km weit und wurde vom deutschen Militär gekauft und in Z-1 (*Zeppelin 1*) umbenannt. Bis 1913 wurde er als Schulschiiff verwendet. Dieser Zeppelin ist es, der auf vielen Reservistenkrügen zu sehen ist, deren Besitzer zwischen 1908 und 1914 dienten (s. Bild 3). Zu dieser Zeit hatte von Parseval ein Luftschiff entwickelt und dieses an die Armee verkauft. Dieses halb-starre,

called a "Parseval". It was about one-third to half the size of the contemporary Zeppelin and had tactical value because it could be deployed in the field. Note that this stein named to *Tambour* (drummer) Heinrich Fuchs of the 1. Comp. Bayr. Inf. Rgt. Nr. 7, Bayreuth 1909-1911 not only had a "Zeppelin" on the left scene but also a "Parseval" on the right.

LZ-4 made its first flight on June 20, 1908, and was also intended for the military, but a 24-hour flight demonstration was required before purchase. This was to take place in August 1908 amidst much fanfare. The flight began early Aug. 4 at Lake Constance, to proceed north to Mainz and return. This was a major advertised event that could be witnessed with considerable pride at major cities in Southern Germany. Can you imagine the excitement 100 years ago to witness an air ship the length of almost one and a half football fields flying overhead? Even a beer stein (fig. 4) was produced for this event and postcards, etc. The artist's rendition on the stein shows LZ-4 (probably taken from a photo or description of LZ-3) over Mainz and is labeled *Zeppelins Probefahrt* (Zeppelin's test flight) and "Mainz". Unfortunately the LZ-4 had an engine problem that forced a landing on the return at Echterdingen near Stuttgart where it was blown by a storm into a forest and destroyed by fire. Despite this, the event stirred so much national pride that money poured in from many sources for the continuation of the Zeppelin project. In one year the first commercial passenger Luftschiff, LZ-6, was purchased and put into service in 1910 by DELAG, the world's first airline, "Deutsche Luftschiffahrts-AG" (German Air Ship Travels, Inc.). Many Zeppelins up to and including LZ-129 "Hindenburg" and LZ-130 "Graf Zeppelin" (both the length of two and a half football fields and still buoyed by

figure 4



kontrollierbare Luftschiff wurde „Parseval“ genannt. Es war ungefähr ein Drittel bis die Hälfte so groß wie der Zeppelin und war von strategischem Wert, da es im Feld eingesetzt werden konnte. Beachten Sie, dass der Krug mit der Bezeichnung „Tambour (Trommler) Heinrich Fuchs die 1. Comp. Bayr. Inf. Rgt. Nr. 7, Bayreuth 1909-1911“ nicht nur auf der linken Seite einen Zeppelin zeigt, sondern auch einen „Parseval“ auf der rechten.

Der LZ-4 flog das erste Mal am 20. Juni 1908 und war auch für das Militär gedacht. Allerdings wurde vor dem Kauf eine 24-stündige Flugdemonstration verlangt. Diese fand im August 1908 inmitten eines Volksfestes statt. Der Flug begann in der Früh des 4. Augusts am Bodensee, ging von dort nördlich nach Mainz und wieder zurück. Dieses Ereignis war massiv beworben worden und konnte mit erheblichem Stolz in den großen Städten Süddeutschlands mitverfolgt werden. Man kann sich die Aufregung vor gut 100 Jahren vorstellen, als man ein Luftschiff mit der Länge von eineinhalb Fußballfeldern beobachten konnte, wie es über den Köpfen dahinflog. Sogar ein Krug wurde für dieses Ereignis angefertigt (s. Bild 4), ebenso wie Postkarten, etc. Die Darstellung des Künstlers zeigt den LZ-4 über Mainz und ist betitelt mit „Zeppelins Probefahrt“ und „Mainz“. Unglücklicherweise hatte der LZ-4 einen Motorschaden und musste deshalb auf dem Rückweg bei Echterdingen nahe Stuttgart landen, wo er von einem Sturm in einen Wald abgetrieben wurde und dort ausbrannte. Trotz dieses Vorfalls hatte das Ereignis den Nationalstolz so angefeuert, dass Geld aus vielen Quellen in die Weiterentwicklung des Zeppelinprojektes floss. Schließlich wurde das erste Personen-Luftschiff (der LZ-6) gekauft und 1910 von DELAG „Deutsche Luftschiffahrts-AG“, der ersten Fluggesellschaft der Welt, in Betrieb genommen. Viele Zeppeline, u.a. der LZ-129 „Hindenburg“ und der LZ-130 „Graf Zeppelin“ (beide waren zweieinhalb mal so lang wie ein Fußballfeld und wurden immer noch durch leicht entflammbares Wasserstoff-Gas in der Luft

flammable hydrogen gas) carried many passengers in elegant comfort around the world, but all remaining were ordered destroyed by Reichsmarshal Hermann Goering in 1940, three years after the Hindenburg disaster. This was partly owing to the fact that the U.S. would not sell the non-flammable Helium gas to Germany. At the time the only known sources of Helium in the world were from natural gas wells in Texas and Kansas.

Figure 5 shows the stein named to Reservist Meub of the 1. Comp. Fliegerstation (flyer station) Metz, 1911-1913. On the front of the stein is an epaulet with the letter "L" for *Luftschiffer*. The side scenes show a free balloon on one side and a large picture of LZ-3 (now a military Zeppelin Z-1) on the other. Both of these early *Luftschiffe* were in operation side-by-side before WWI.

As a boy during WWII, I can remember seeing blimps tethered by numerous cables in San Francisco Bay for the purpose of foiling any enemy aircraft that might be coming in. Now 65 years later it will be possible to have a tourist ride in a new Zeppelin (fig. 6) over San Francisco and the Bay. This is one of three Zeppelins in the world today manufactured by *Zeppelin Luftschifftechnik GmbH* of Friedrichshafen, Germany. It is a true Zeppelin because of its rigid internal structure and is partially helium filled and 246 ft. long making it the longest aircraft in the world - 10 ft. longer than the Airbus 380. The Zeppelin NT (Neue Technologie) has a capacity of 12 passengers and 2 crew and has been providing "joy rides" since August 2001 from Friedrichshafen and now in the UK, Netherlands, Japan and California.



figure 5 - Photo credits to Ron Fox Auctions

gehalten) hatten ihre Gäste komfortabel rings um die Welt transportiert. Dennoch wurde die Zerstörung aller übrig gebliebenen Zeppeline drei Jahre nach dem 'Hindenburg-Desaster' von Reichsmarschall Hermann Göring angeordnet. Dies lag teilweise auch daran, dass die USA Deutschland kein nicht-entflammbares Helium verkaufen wollten. Zu dieser Zeit waren die einzig bekannten Quellen für Helium die Gasquellen in Texas und Kansas.

Bild 5 zeigt einen Reservistenkrug, der mit 'Dem Reservisten Meub der 1. Komp. Fliegerstation Metz, 1911-1913' bezeichnet ist. Vorne auf dem Krug ist ein Epaulet (Achselstück) mit dem Buchstaben 'L' für *Luftschiffer* zu sehen. Die Seiten zeigen einen Heißluftballon auf der einen Seite und ein großes Bild des LZ-3 (jetzt ein militärischer Zeppelin namens Z-1) auf der anderen Seite. Beide Luftschiffe waren vor dem 1. Weltkrieg Seite an Seite im Einsatz.

Ich erinnere mich, dass ich als Junge, während des 2. Weltkrieges, diese „Fettsäcke“ an unzählige Taue angebunden in der Bucht von San Francisco gesehen habe. Sie sollten eventuell eindringende feindliche Flugzeuge abwehren. 65 Jahre später ist es nun möglich, in einem neuen Zeppelin über San Francisco und die Bucht zu fliegen (s. Bild 6). Dieser ist einer von weltweit drei Zeppelinen, die von der *Luftschifftechnik GmbH* in Friedrichshafen, Deutschland hergestellt wurden und werden. Es handelt sich um einen richtigen Zeppelin, da er dieselbe Baustruktur wie die ursprünglichen Zeppeline hat und teilweise mit Helium gefüllt ist. Und mit 74 Metern ist er eines der längsten Luftfahrzeuge der Welt – er ist 3 Meter länger als der Airbus 380. Der NT- (Neue Technologie) Zeppelin kann 12 Passagiere und 2 Crewmitglieder transportieren und bietet seit August 2001 von Friedrichshafen aus Vergnügungsfahrten an (neuerdings auch in Großbritannien, den Niederlanden, Japan und Kalifornien).



Hoch lebe die edle Luftschiffe! Long live the noble air ships!

Hoch lebe die edle Luftschiffe!

I'm on the lookout for - any regimental stein bearing the family name Irtz. Family genealogy has turned up two, and I am anxious for more information. Tao Irtz, tao@iglou.com

I'm on the lookout for - Porcelain stein from the 1896 Nürnberg Exposition. Send email with photos and condition to Jim DeMars (stein-lvr@aol.com) or phone 954-494-5630.

Needed - A photo of a stein depicting Arlington National Cemetery, the Lee Mansion or the Iwo Jima Memorial. E-mail or snail mail to the Editor.

Wanted - Your articles for *Prosit*. Any topic, any period. Editorial help is available for the asking. Also, please send feedback, questions or corrections to the Letters to the Editor column.

Man's Best Friend: The Beer Steins

by Frank Loevi

Back in 1997, when I was serving as Contemporary Steins Editor and writing a recurring column in *Prosit*, the Journal of Stein Collectors International, the first "Editor's Choice" award for best new stein of the year was given to Albert Stahl & Co. for their "Cigar Bulldog" porcelain character stein (figure 1), the initial offering in a projected "Man's Best Friend" series of figural dog steins.



Figure 1 - The Cigar Bulldog, 1997

Apparently I wasn't the only one who saw the natural synergy between the Bulldog and the Churchill-size cigar clamped in his formidable jaw. The Cigar Bulldog was an instant hit with collectors, as were the other steins in the series that followed, now totaling sixteen porcelain canines, including no less than eight variations on the cigar smoking Bulldog theme. But more about the rest of the series later. First, a little background.

Concept and Design

The initial idea that led to both the Cigar Bulldog and the Man's Best Friend series came from the fertile mind of Henry Cornell, owner of M. Cornell Importers, Inc., in St. Paul, Minnesota. Helping at the outset to turn that concept into reality was Ralph Massey, a free-lance sculptor whose work has been regularly featured in Cornell products. Several other in-house sculptors have

also worked on the series over the years, along with Nora Wigen, a local Minnesota artist who has been responsible for the concept sketches and initial drawings on which many of the steins in the series are based. Since 2003, much of the modeling has been handled by Tino Schunke, a sculptor based in Germany, where he is able to work more closely with the manufacturer than had previously been possible.

The Manufacturers

The "s" in "Manufacturers" isn't a typo. There are actually three manufacturers producing steins for the Man's Best Friend series. As already noted, the maker of the Cigar Bulldog was Albert Stahl & Co., successor to Ernst Bohne Söhne, a company well known to antique beer stein collectors for its high quality character steins. Stahl currently operates in the same Rudolstadt factory used by Bohne more than 100 years ago.

Even before Stahl began work on the Cigar Bulldog it had become clear that, with all commitments considered, the company's production capacity was stretched to the breaking point. Enter PKT (for Porzellan-manufaktur und Krugwerkstätte Thüringen). I wrote about PKT in an earlier article [1], and won't repeat that information here. Suffice it to say that PKT is a sister company located within shouting distance of Stahl, with interlocking management and the ability to produce some 40,000 steins per year, easily enough to make up any shortfall at Stahl and with plenty of capacity to spare for additional products of its own.

As I understand the relationship between the two manufacturers with respect to the Man's Best Friend series, while M. Cornell Importers, Inc. owns the copyright to all the steins in the series, the individual molds themselves are typically commissioned and owned by the company that produces the stein in question. That being the case, some of the molds were commissioned and are owned solely by Stahl, others were commissioned and are owned solely by PKT, and a few are shared between them. In those instances where the same stein has been manufactured in both factories, the products are virtually identical, and all the steins in the series meet the highest quality standards, regardless of which company is responsible for the actual production.

It's possible to tell which factory made any individual stein, but one has to look very closely at the decal on the base. Figure 2 shows a typical base mark decal from the series. Figure 3 shows blown up crown-and-shield marks for both companies, with

figure 2

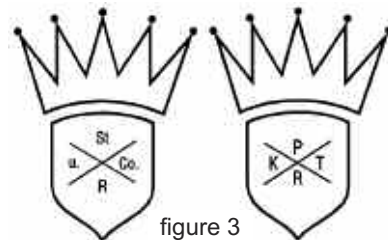


figure 3

Stahl on the left and PKT on the right. The similarity is, of course, no accident. My understanding is that the nearly identical logos were requested by Cornell simply to maintain series consistency.

While all of the standard size Man's Best Friend steins are produced in Rudolstadt, matching miniatures are currently available for two members of the series (see figures 15a and 17 below), with production chores being handled in China. The decision to have the miniatures produced in China was based solely on pricing considerations. When compared with making the miniatures in China, a "Made in Germany" base mark would have added something in the range of 75% to the cost of production. The Chinese miniatures are clearly marked (figure 4), so in spite of the similarity to their larger counterparts, there should be no mistaking their place of origin.

figure 4



Now that we know who designed and produced them, let's take a look at the steins that followed the Cigar Bulldog.

The Bulldog Parade

By far the most popular canine in the series has been the Bulldog, so in the best entrepreneurial tradition of responding to consumer demand, a total of eight different Bulldog steins have so far been produced.

The Big Band Bulldog was issued in 1999. Second among the bulldogs and fourth in the overall series, he's dressed to the nines in his black tux and red bow tie. Sax at the ready and cigar firmly planted in his jaw, he appears to be all set for a night of swingin' at the Ritz. His pose and cigar shaped handle make him a perfect companion to the earlier Cigar Bulldog.



Figure 5 - The Big Band Bulldog, 1999



Figure 6 - The Dealer Bulldog, 2001

Trading on the success of the first two Bulldogs, 2001 saw the introduction of the Dealer Bulldog, third of his breed and the eighth Man's Best Friend stein overall. Seated behind his card table with the tools of the trade and sporting a stacked poker chips handle, this visored hound can't help but appeal to the gambler in all of us. Interestingly, unlike both his predecessors and later additions to the group, there's not a cigar to be found.

Fourth in the Bulldog parade and eleventh overall, the Marine Bulldog returned to cigar chomping tradition. Inspired by Major Jiggs, the Marine mascot since World War I, this 2003 addition to the series is a natural in his role. What Marine wouldn't feel right at home with this camouflage clad canine, complete with Marine Corps emblem and American flag handle. *Semper Fi!*



Figure 7 - The Marine Bulldog, 2003

Following closely on the heels of Major Jiggs, 2004 saw the introduction of the Winston Churchill Bulldog, the fifth among the Bulldogs and twelfth in the Man's Best Friend series. True to both his breed and national heritage, this British Bulldog couldn't be more appropriately dressed with his conservative gray suit over a Union Jack vest. The ever-present cigar that now bears the name of the famed statesman who inspired him helps to complete the picture, along with a very British top hat and umbrella-shaped handle.



Fig. 8 - The Winston Churchill Bulldog, 2004

With 2006 came the introduction of two more Bulldogs. The sixth member of the Bulldog parade and fourteenth overall has been dubbed the Smokin' Bulldog, apparently a reference to his ability to "smoke" the competition with either his skills on the gridiron or the lit cigar clinched tightly between his teeth. Although neither his uniform nor marketing literature makes reference to any particular team, the connection to the red and white uniforms of the Georgia Bulldogs is hard to miss. Presumably Georgia alumni are among the principal target audiences for this football playing Bulldog in his Heisman Trophy pose.



Fig. 9 - The Smokin' Bulldog, 2006



Fig. 10 - The Barrister Bulldog, 2006

Later in 2006 a black-robed Barrister Bulldog made his debut as the fifteenth Man's Best Friend. Ready for court with his powdered wig, gavel and law books, this cigar smoking jurist is surely destined to become a favorite among the those who earn their living at the bar.

The sixteenth in the series, and the eighth Bulldog to join the parade, is the Sea Captain Bulldog. With his white cap and Navy double-breasted blazer, the Sea Captain peers through his telescope with a firm hand on the wheel. He had his launch party in 2007, and is the most recent edition to the Man's Best Friend series.



Fig. 11 - The Sea Captain Bulldog, 2007

And so ends the Bulldog parade, but there's much more to the Man's Best Friend series than just Bulldogs, with eight other breeds represented and certainly more to come.

The Other Canine Characters

In recent years, one of the most popular purebred pets, at least in the U.S., has been the Labrador Retriever, creating an ideal consumer environment for the production of what was the second stein in the Man's Best Friend series. Introduced in 1998, the Labs come fully decked out for a day of duck hunting, complete with camouflage vest and hat, binoculars, duck call and decoys. In real life, of course, Labrador Retrievers are found in several different colors, so with that fact in mind, the decision was made to paint them accordingly. Like all of the Man's Best Friend steins, the total issue quantity for the Labs is limited to 5000, but in this case that number was subdivided into three different color options: 2000 Black (shown); 1000 Chocolate; and 2000 Yellow. My understanding is that the Chocolate Labs have been sold out and are now available only in the secondary marketplace.



Fig. 12 - The Labrador Retriever, 1998

In terms of popularity with dog lovers, it would be hard to beat the German Shepherd, so it was no surprise that Shepherds were selected for the third edition in the series.

Arriving on dealer shelves in early 1999, the Shepherds also came in three different versions. However, in this case it was more than just paint that distinguished one from the other. Beyond some differences in the colors of their outfits, the bases on all three are the same, but each has a different lid

inlay (i.e., head). As can be seen, the "American Police Dog" version, comprising 2000 of the 5000 edition limit, comes with a blue shirt, tie and cap typical of police uniforms throughout the US. The "American Sheriff Dog" version (1000 copies) gets a white shirt and brown tie, with a completely different wide brim uniform hat. Both are posed with reference books bearing titles like "The Art of Sniffing" and "Obedience School". As was the case with the Chocolate Lab, the American Sheriff Dog was a sellout and has been retired. The third variation (not shown) is a "German Police Dog", dressed much like his American counterpart, but with slightly different badging and a green uniform. The 2000 copies of the German Police dog are being marketed and sold principally in Europe.



Fig. 13 - The American Police Dog (above) and the American Sheriff Dog (below), 1999



Having produced a stein for the police, I suppose it was only fair that fire fighters got their due, and the following year saw the introduction of a Dalmatian, the fifth edition in the series, fully decked out with helmet, fire fighting gear, and even his own fire hydrant serving as a handle, not to mention a budding fire fighter at his feet, eager to learn the tricks of the trade.



Fig. 14 - The Dalmatian, 2000

In a change of pace from the larger dogs that populated the series in its first few years, with the turn of the millennium came the introduction of the sixth edition, a Scotch Terrier. The Scottie is dressed in traditional tartan kilts, and fully accessorized with a kilt pin and a Glengarry hat with clan



Fig. 15a - The Gray Scotch Terrier, 2000

badge. A bagpipes help to complete the traditional Scottish image, which is further enhanced by a golf bag handle. Like the Labrador Retrievers, the Scotties were initially announced in three different colors: Gray, 500 (figure 15a); White, 1500; and Black, 3000, for a total edition of 5000 pieces. However, somewhere along the line a decision was made to discontinue the gray version after producing only 100 examples and to replace it with "Wheaton" (i.e., tan) coloring for the remaining 400. My guess is that there may have been some production difficulties with the gray coloring but, whatever the reason, the fact remains that only 100 Gray Scotties will ever see the light of day. For those collectors whose stein purchases are influenced, at least in part, by future price appreciation potential, this is clearly a fact worth noting.

As may be seen in figure 15a, the Scotties



Fig. 15b - The Wheaton Scotch Terrier, 2000

are also being produced in a miniature (4") version. Miniatures exist in the same four colors as the larger steins and, although made in China, quality is comparable in every way to their German-made counterparts.

The year 2000 also saw the introduction of a Fox Hound, number seven in the series. If it wasn't for the outfit, you might mistake him for a Beagle, but this pooch makes it clear that he's an English Fox Hound (or is it Foxhound) wearing his very British riding outfit and holding a trumpet. With a paw raised above his eyes he searches for his wily prey, but apparently can't yet find the fox, who's hiding right behind the stein's fencepost handle.



Fig. 16 - The Fox Hound, 2000

If you've got even a hint of old Erin in your blood, you've got to like the ninth Man's Best Friend, an Irish Setter. Introduced in 2001, he's dressed in a Kelly green cloak and tam-o'-shanter, looking much like an Irish bard as he sits in a field of shamrocks thinking of the tales he has to tell, accompanied by his traditional Irish harp. A detailed Celtic cross serves as the handle. Like the Scotties, the Irish Setter stein is also offered in a miniature version (figure 17, right) and is so far the last of only two series members to provide that option.



Fig. 17 - The Irish Setter, 2001



Fig. 18 - The German Dachshund, 2002

Continuing in an ethnic vein, 2002 saw the introduction of a German Dachshund, crossing the line at number ten in the series. Dressed in Lederhosen, wide suspenders and a hat complete with Gamsbart, a more traditional German outfit would be hard to imagine. Add to that a grilled sausage, a mug of beer, a pretzel and a Black Forest pine tree serving as the stein's handle and the picture is complete.

And finally, we come to the Barbershop Pug, introduced in 2004 as the thirteenth Man's Best Friend. Unlike all the other steins in the series, I would personally have been hard pressed to come up with an out-



Fig. 19 - The Barbership Pug, 2004

fit that would work on a Pug, but a striped jacket and straw hat, along with the other accouterments of a singer in a barbershop quartet work like a charm. You can almost hear him singing the bass line in Sweet Adeline. If I owned a Pug or was a barbershop harmony devotee, he'd already be on my shelf.

Some Closing Thoughts

All the steins in this series are hand-painted porcelain and hold three-quarters of a liter. Heights range from ten to nearly thirteen inches. The quality of both casting and painting is as good as can be found on any character stein I've seen, new or old.

Among several dozen antique porcelain character steins in my own collection from makers like Bohne and Schierholz, you'll find two members of the Man's Best Friend series, as well as a number of other modern pieces from the same makers. Whether it's an old or new beer stein doesn't matter much to me. If the quality is there and I like it, home it comes. What I find most interesting about my mixed collection is that, for me at least, it's much easier to relate to and enjoy contemporary pieces like the Smoking Bulldog stein than many antique characters like, for example, a Bismarck Radish or Hops Lady, steins made to please someone in another century in another country.

For those who collect antique beer steins solely because they're antiques, these probably aren't the steins for you. But if you own a dog, or in one way or another can relate to the images they portray (hunting, gambling, law enforcement, and so on), they're surely worth a trip to your local beer stein retailer for a closer look.

Suggested retail prices for steins in the series are all in the \$200-\$225 range, but given the competitive selling environment created by the Internet, finding them at discounted prices presents little challenge. The two currently available miniatures are harder to find, but any dealer who has the larger steins can easily get miniatures on request. For the miniatures expect to pay around \$30.

When I've written articles like this in the past, it's always resulted in calls and emails from readers who either don't know where to find a local beer stein retailer or are uncomfortable making purchases from unknown dealers on the Internet. For those who might be interested in adding a member or two of the Man's Best Friend series to their collection, here's a suggestion in advance. Visit my good friend Sam May at Sam's Steins in Lancaster, Pennsylvania. If that's out of your commuting range, his web

site can be found at www.SamsSteins.com and there's a toll-free number you can call (1-888-442-5726) if you'd rather place your order by phone. Either Sam or his daughter and business partner Samantha will be more than happy to help you out.

[1] PKT: *Germany's Newest Steinmaker*, *Prosit*, June 2000

My thanks to Gail Cornell, who supplied a number of the photographs used in this article and was more than helpful in her responses to questions that arose along the way.

I am also indebted to Samantha May who provided photos of the later additions to this series.

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For Those Want the Series in Order...



Part One

Relief Steins and Their Stories

by Craig Zimmerman

I started collecting beer steins back in the 60's while in Stuttgart, Germany, with the US Army. Of course, most of the steins, I purchased, were relief. Some were colorful and some were not. My main interest was the design on them. Down through time I have purchased new and old, characters, glass and stoneware, and received some as presents from family members. Now after several conventions, many lectures, work shops and discussions with friends I still come back to the relief stein. Scenes on each stein tell a different story that is interesting to me.

The heavy relief 3-liter stein presented here tells a story of an extremely well dressed husband (perhaps a professor at some University) and wife entering the guesthouse, she looks like she is with child. They seem to know the other people present. There in the corner is a bench and table where a man plays a string instrument and three ladies, in *Dirndls*, are seated at the table greeting the couple. A young girl is looking over the shoulder of one of the women while she folds napkins on a wooden tray or perhaps plays the Zither. Across the table is a woman reading from a book, perhaps the cook looking up recipe for the evening meal or she is holding a music book for the lady playing the Zither. If it is a music book the designer of the stein could have put his initials on a page. The third lady folds her hands and smiles



saying *Grüss Gott*. On the floor a cat is playing. Behind the man and woman is the door through which they entered and behind the door is a barrel, possibly full of beer, pickles or maybe sauerkraut, and a stairway to the upper floors where the guest rooms are located. To the right of the entranceway stands a small barefoot boy with his hands in the pockets of his *Lederhosen*. He is just surveying the scene or looking for the cat. The girl to his left is dressed in her Dirndl and apron, holds a mug in her right hand and is clearing away another and two glasses from the table.

The title of this stein is *In der Sommerfrische* which means "The Summer Vacation". Around the base is *Beim Lieben zwei, Beim Singen drei, Beim Trinken vier, das lob ich mir*, which I translate as: When you are in love there are two, when you are singing there are three, when you are drinking there are four, that's what I recommend.

This stein is body # 903, marked with an incised "Germany" with a 3 below. A triangle completes the markings on the bottom. My guess is this stein was manufactured between 1900 and 1920.

The stories told on relief steins are sometimes long, sometimes short, sometimes happy, sometimes sad, and sometimes show a joke or a prank. Yes, I know these steins do not have the favor of most collectors but they are one of my favorites and I'm always looking at them to find the unusual story they tell.



Poppelsdorf Faience

by William Hamer

There is very little written in any faience book about the Poppelsdorf factory. The factory is thought to have been started in 1755 by Johann Jacob Kaisin, who ran the factory until his departure around 1773. The factory continued making faience until around 1825 when it is believed that they changed to making porcelain and stoneware pieces until the early 20th century. Figure 1 shows a Poppelsdorf faience stein of Adam & Eve that Johannes Vogt had in his auction #20 in November of 2003.

Köln vs. Poppelsdorf

Until recently, most faience steins similar to the stein in Figure 1 were thought to be from Köln (Cologne). One reason that Köln was often identified as the factory was the fact that the pewter mounts on these steins were usually made in Köln. You will note that this stein does not have a lid ring or a footring, which is typical for both Köln and Poppelsdorf, but atypical for most faience steins. I have only seen one stein from each factory with a footring and never seen a stein from either factory with a lid ring. Until recently, there were very few faience steins that were listed as Poppelsdorf pieces in faience books and catalogs. But when discussing this issue with Peter and Johannes Vogt, I found that there is new information on this subject. They said that the Krings family from Köln has been doing extensive research into the Köln faience factories.

Quoting from a recent email from Johannes:

(In the Köln area) there are three separate faience factories; two in Köln and one in Poppelsdorf close to Köln. In the older books (about faience) the pieces with the anchor factory mark had been also attributed to Köln. Alexander Krings' research says all (faience) pieces with the anchor factory mark are made in Poppelsdorf. In Köln there were two factories; 1. the Monheim & Cremer factory (mark NF) and 2. a factory in the Severin Stras Köln.

The marks seen in figures 2 and 3 were attributed to Köln in the book *Fayencen* by Gert Nagel (1977). The *Severin Stras* mark is found on the bottom of a stein in the Krings' collection. Figure 4 shows the anchor mark, which had previously been attributed to Köln, but which we now know, thanks to Krings' research, indicates the Poppelsdorf factory. This anchor mark can be found with or without the horizontal line near the top.

If you have the Nagel book, you may want to make note that the two faience steins depicting S. Henricus which appear on page 74, photo 47, are now known to be from Poppelsdorf, as both of them have the anchor mark on the base.

For anyone interested in more information on Köln, there is a book published in 2002 by Alexander Krings and Jost Rebentisch titled *Kölner Porzellan Fayence und Steingut*. It can be purchased on the internet at www.buchWeger.de for around 10€ plus shipping.

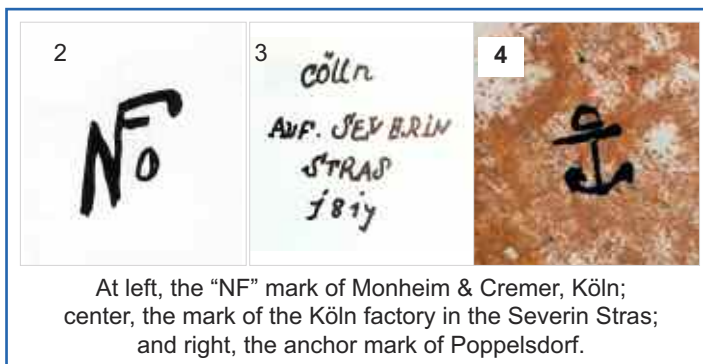
Although the decorative style of both factories is very similar, there are a couple of other differences between Köln and Poppelsdorf that



A Poppelsdorf faience stein depicting Adam and Eve in the Garden of Eden

can help differentiate between the factories. The cut-back top rim of a Köln stein usually has sharp square corners while a Poppelsdorf stein has a rounded look to it. A second difference is the stein body itself. On a Köln stein the body is usually straight up and down while on a Poppelsdorf stein the body is usually tapered from top to bottom, with the bottom being larger than the top. See figures 5 and 6 which show a Köln and a Poppelsdorf stein side by side. The photo of the Köln stein of S. Ursula is courtesy of "The Stein Auction Company", which sold this Köln stein at their October 12, 2008 auction in Chicago.

Whether identified as Köln or Poppelsdorf, these faience steins do not come on the market very often. In my article in the June 2006 issue of *Prosit* ("Faience Factories and Their Subject Matter") almost 4000 steins were listed. I am continually updating this database and now it has over 7200 faience steins that have come up for sale (the two factories with the most steins are Schrezeheim with 760 and Nürnberg with 675). The Köln and Poppelsdorf faience factories have only six steins each, with all the Poppelsdorf steins having a religious theme.



At left, the "NF" mark of Monheim & Cremer, Köln; center, the mark of the Köln factory in the Severin Stras; and right, the anchor mark of Poppelsdorf.



The cut-back rim of the Köln stein (left) is more "square cut" than a stein from Poppelsdorf (right). Similarly, while the Köln stein has vertical sides, the Poppelsdorf body tapers slightly toward the top.

Figures 7 and 8 show the other two Poppelsdorf steins that have come on the market in recent years. Figure 7 is S. Anna (Peter Vogt 2002) and Figure 8 is S. Johannes (The Stein Auction Company July 2001). Along with the three Poppelsdorf steins from my collection shown later, this article has photos of all six of the Poppelsdorf steins that have come on the market.



Poppelsdorf stein depicting S. Anna
(Photo credit to Johannes Vogt, 2002)



Poppelsdorf stein depicting S. Johannes
(Photo: The Stein Auction Co. July 2001)



My Poppelsdorf Collection

During my recent trip to the SCI convention in Germany I purchased my first Poppelsdorf faience stein from Peter Vogt, whose shop in Munich has some really great faience and early stoneware pieces. Since that time I have added two more Poppelsdorf steins (again buying from Peter and Johannes Vogt) and all three pieces are shown in figure 9.

Figure 10 shows a side view of a tulip floral decoration which is present on both sides of many of the Poppelsdorf steins (this same side decoration can also be found on many Köln steins, which only adds to the difficulty in differentiating between these two factories). This side decoration is typical of Poppelsdorf and was seen on other faience steins during my visit in Germany at the Hetjen Museum in Düsseldorf.



The tulip floral motif often found on both sides of Poppelsdorf and Köln steins.

Figure 11 (courtesy of Keith Lyle) shows the two Poppelsdorf Hetjen pieces on the right. Although they were identified as coming from Köln, both pieces had the anchor mark on the bottom and should therefore be identified as Poppelsdorf steins. For anyone visiting Germany, I would highly recommend visiting the Hetjen Museum as they have a truly great faience collection that shows some of the best examples of faience steins from various faience factories (they also have a great stoneware collection).



Figure 11, Poppelsdorf steins in the Hetjen Museum

Now I will discuss in more detail the three Poppelsdorf pieces in my collection.

Adoration of the Magi

Figure 12a is of the stein with the scene of the *Adoration of the Magi* and is the smallest of my pieces. It is 18 cm tall to the top of the thumb lift and only 12.5 cm to top of the stein (about 5 inches) with a capacity of .675L. The body is tapered, but unlike most Poppelsdorf steins the bottom is smaller than the top.

This scene (shown in close up in figure 12b) has great detail in the painting. It depicts the Three Wise Men (or Kings) visit-

12a



The Adoration of the Magi. The smallest of my Poppelsdorf steins, and unusual in that the sides taper toward the bottom.

12b



ing the birth of Jesus. Above the main scene is the Star of Bethlehem, which led the men to Jesus' birthplace. At the bottom edge of the stein are the initials G+M+B+. Although a variety of different names have been used for the Wise Men, these are the initials of the names which have been accepted in the West since the 8th century: Gaspar, Melchior, and Balthazar. Two of the three gifts of gold, frankincense, and myrrh are shown in the center of the scene.

One of the wise men is shown as an African. As noted in Wikipedia, "Beginning

in the 12th century, and very often by the 15th, the Kings also represent the three parts of the known (pre-Colombian) world in Western art, especially in Northern Europe. Balthazar is thus represented as a young African or Moor and Gaspar may be depicted with distinctive Oriental features." This faience stein may be the only one that depicts an African black man in the scene.

S. Helena

Figure 13 is of the S. Helena stein. This stein is the largest stein in my collection and is about 19.5 cm to the top of the thumblift and 17 cm to the top of the stein body (just under 7 inches), with a capacity of just under 1L. Researching Saint Helena was pretty easy as Saint Helena is listed both on the Wikipedia and the Catholic Encyclopedia web sites. Helena was consort of Emperor Constantius Chlorus and the mother of Emperor Constantine the Great. Scholars disagree on whether Constantius and Helena were legally married, but in 272 Helena gave birth to Constantine. Helena and Constantius were divorced and Helena never remarried and lived in obscurity. Constantine was proclaimed Augustus of the Roman Empire in 306 by Constantius' troops after his death. Following his elevation Helena was brought back to the public life and the imperial court. During her lifetime, Helena was known to help the poor, exhibiting a true Christian spirit.

In 325, Helena was in charge of a journey to Jerusalem to gather Christian relics on

behalf of her son Constantine I, who had recently declared Rome as a Christian city. According to legend, Helena entered the temple of Venus (which was built over the site of Jesus' tomb). She ordered the temple destroyed and started excavating which led to the discovery of three crosses. When one of the crosses cured a dying woman, Helena declared the cross which the woman touched to be the True Cross of the Crucifixion. So, Helena is regarded as finding the True Cross and so is depicted on this stein holding a large wooden cross.

S. Wernerus

Figure 14 shows the S. Wernerus stein. This stein is 18 cm to the top of the thumblift and 15.5 cm to the top of the stein body (just over 6 inches), with a capacity of .7L. So, who is S. Wernerus and why was he featured on this stein? Looking at the stein I knew that the person depicted was a Bishop due to his attire. In researching the Catholic web site, I found no Saint Wernerus listed. But, saints from the past are often not saints today in the eyes of the Catholic Church, so I knew I had to keep looking.

Finally I found a reference to Wernerus in an article at the Online Library of Liberty. They have a 2007 published book, *The Present State of Germany* by Samuel von Pufendorf (trans. Edmund Bohun). In chapter II: *Of the Members of which present German Empire is composed*, I found the reference to Wernerus. They state:

13



S. Helena depicted with the True Cross of the Crucifixion

14



S. Wernerus, Bishop of Mainz and Prince-Elector of the Holy Roman Empire

"So the principal Princes of Germany met, and to put an end to these Calamities, resolved to elect [creato] an Emperor. *Wernerus*, then Bishop of Mentz, mentioned Rudolphus, who had civilly waited upon him in one of his Journeys to Rome, from Strasburg [Argentina] to the Alps, and he much extolled his Prudence and courage [magnanimity] and the Electors of Cologne and Trier soon joined with him."

I did not find any information about the Bishop of Mentz, so I still needed to do more research.

Looking at the Prince-electors section on the Wikipedia web site things started to become clear. The Wikipedia site states: "The Prince-Electors (or simply Electors) of the Holy Roman Empire were members of the electoral college of the Holy Roman Empire, having the function of electing the Holy Roman Emperors." Electors are a common theme depicted on steins. They are found on early stoneware made in Raeren, Creussen, and Westerwald to name a few, and were often painted on glass tankards and beakers.

Starting in the 13th century, there were seven electors, four lay persons and three spiritual ones (the number of electors varied throughout history). The four lay electors were the King of Bohemia, the Margrave of Brandenburg, the Count Palatine of the Rhine, and the Duke of Saxony. The three ecclesiastic members were the Archbishop of Mainz, the Archbishop of Trier, and the Archbishop of Köln (Cologne). So, I was not looking for a Bishop of Mentz but rather an Archbishop of Mainz.

Wikipedia states: "The Archbishopric of Mainz or Electorate of Mainz was an influential ecclesiastic and secular prince-bishopric in the Holy Roman Empire between 780-82 and 1802. In Roman Catholic Church hierarchy, the Archbishop of Mainz was the *primas Germaniae*, the substitute of the Pope north of the Alps." Looking under the list of Archbishops-Electors of Mainz 1251-1803, I finally found who I was looking for. He was Werner II von Eppstein, who was the Archbishop of Mainz from 1260-1284. But why was *Wernerus* selected from all the other Archbishops of Mainz to be featured on this stein?

This led me back to the article where I first found any reference to *Wernerus* and the reference there to Rudolphus. Rudolphus, having the support of the Duke of Saxony and the Count Palatine of the Rhine by betrothing them to his daughters and with the ecclesiastic support led by the Archbishop of Mainz, was elected King of Germany. He

was elected in Frankfurt on September 29, 1273 and was crowned in Aachen Cathedral on October 24, 1273. Pope Gregory X recognized Rudolphus and thus he became Holy Roman Emperor. Rudolphus died in 1291, and his reign is most memorable for his establishment of the House of Hapsburg, which had a leading position among German feudal dynasties.

So, *Wernerus* was instrumental in establishing the House of Hapsburg dynasty. Was this stein made for a member of the Hapsburg family? We will probably never know, but it is fun to speculate that maybe royalty once owned a stein that is now in your collection.



The Pretzel Die Brezel

by George Schamberger



A fresh *Brezel* with butter or *Senf* (mustard), not to forget *ein Mass* (a liter of beer), at the Oktoberfest, or other festivals, go together like peanut butter and jelly, a famous well liked snack. The Bavarians like it best with a pair of *Weisswürste*, as we were served in Bad Schussenried at the end of the 2008 Convention. When we are in Germany we often get a fresh *Brezel* from the bakery in the morning and have it for breakfast with butter and cheese.

How did the *Brezel* come into being? I will tell you the story.

The year was 1477 when the court-baker Frieder from Urach, Swabia, baked inferior bread for the town's people. That was simply not to be allowed, and as a result he was thrown in jail. The town council soon missed his wonderful breakfast treats, and decided to give him a chance at a pardon. He was given three days to come up with a baked treat which the sun could shine through three times. So he developed and

baked the first *Brezel* which contained the familiar three openings. It satisfied the council and - believe it or not - the court baker was pardoned.

The pretzel dough is made from wheat flour, water, sugar and yeast, and is typically sprinkled with coarse salt.

The *Brezel* became very popular and was chosen as a symbol of the bakers guild.

Reference: from the magazine *Das Fenster*.

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



Americana on Beer Steins A LITTLE STEIN WITH A BIG SONG TO SING

by John Strassberger

Remember when 45-rpm records were released with an A-side and a B-side? The A-side was expected to be the next Top 10 hit. The B-side was just a song put there because something had to be on the flip side. Every now and then the B-side song caught the attention of the public and became the big hit. So what does that have to do with beer steins? Simply this, I found what I consider a B-side hit at a stein auction (figure 1).

Steins are normally sold one at a time but occasionally two or more are paired together. Presumably this is done because, like the B-side songs, one of the steins probably wouldn't sell by itself. In this case, I paid no attention to a small, .3L stein paired with a particular Marzi and Remy stein. My bidding was based solely on the M&R stein. The little stein was marked "Charles W. Soulas Betz-Building Philadelphia." After I got the steins home, cleaned them and began examining them more closely, the little stein with its Americana reference began to look more interesting.

Questions arose, such as who was Charles W. Soulas? Who was Betz and what was his building? Who made the stein and what was the odd little mark on the bottom (figure 2)? The answers showed that this "B-side" stein had a lot to sing about.

The 1904 edition of *Who's Who in Pennsylvania* reveals that John F. Betz, Sr. was born in Stuttgart, Germany in 1831, and immigrated to the U.S. with his family when

he was one year old. After completing high school he went to work for his brother-in-law "in the beer industry". When he was 21, he went to Germany to study the brewing process. Upon his return to the U.S., he went into business for himself and opened

the Eagle Brewery in New York City. He relocated to Philadelphia in 1868 and continued what must have been a very successful brewery, under the name John F. Betz & Son's Brewery. He invested his profits in real-estate which included the Betz-Building, the Grand Opera House in Philadelphia, the "Betz Block" of buildings and other properties in New York. His home was on an 800-acre estate along the Schuylkill river. The man must have made a very nice beer!

Betz died on 16 January 1908. His obituary in the New York Times said that he transferred the Betz Building to his son, John Jr., on 14 December. The day before that, he transferred the Germania Brewery, valued then at \$155,000, to his 25 year old grandson, John III. The Philadelphia brewery operated until closed by prohibition in 1920, reopened again in 1933 but closed for good in 1939.

Charles W. Soulas may not have qualified for *Who's Who* but his restaurant did make it into the 1896 edition of *Rand McNally's Handy Guide to Philadelphia*. Since this stein was produced for Soulas, I'll quote the description of his establishment in its entirety:

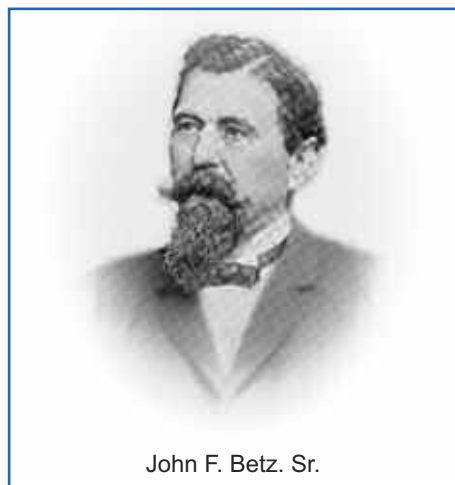
"Charles W. Soulas' Rathskeller and Restaurant - This famous place is on the ground floor of the Betz Building, on the east side of Broad Street above Chestnut, and opposite City Hall. In many respects this establishment has no equal in the country; there are three separate styles of apartments exclusive of the Rathskeller: One, magnificently decorated and furnished, is exclusively for the use of ladies, or ladies with gentlemen escorts; gentlemen alone are excluded from this apartment. Attached is a sumptuously fitted toilet room with a lady's maid in at-



The Philadelphia brewery of John F. Betz & Son, Limited, built 1889



The Betz-Building, home of Charles W. Soulas' Rathskeller and Restaurant



John F. Betz, Sr.



Though labeled "Ladies Dining Room", the ladies are conspicuously absent in this interior view of Soulas' Restaurant.

tendance, to mend rents in dresses or other apparel and to attend to other wants of the lady patrons. A second restaurant is for gentlemen where no smoking is allowed, and a third where lovers of the weed may enjoy themselves. Here is also a reading room where files of all the principal newspapers of this country and Europe are kept. The Rathskeller is patterned after similar concerns in Germany. *Table d'hôte* is served from 12 to 3 o'clock for 50 cents."

Life was certainly different back then. Perhaps SCI could have held a convention in the Soulas Rathskeller but would they have allowed us anywhere near the other "apartments"?

What about the little mark on the bottom of the stein? It's just 3mm long, too narrow to measure and it turned out to be a hole, not a mark. When the stein was made I believe the clay inserted into the mold was just a little bit too thin at this spot. When air dried and baked, the clay shrank a little and a small hole appeared. It must not have been noticed during the next step when the glaze was applied and re-fired. The glaze sealed the hole so I now have a stein with a hole in bottom that does not leak.



Seen from the inside of the stein, this little "mark" turned out to be a hole which was sealed when the stein was glazed. Since this hole was present when the stein was manufactured, does the stein qualify as "mint"?

So who made this stein? It has no maker's mark, no capacity mark, and no mark on the pewter. There is a version of this stein made by Merkelbach & Wick and decorated by Ludwig Mory. However, the handle and the lip around the bottom of that stein are different from mine. Like a great many steins, the maker of this one will simply remain unknown.

I thought the stein's decorator would also remain unknown until the recent mini-convention in Skokie. Andre Ammelounx knows I collect Martin Pauson pieces and he brought some of his to show me. One item was an original book of hand-colored stein decorations and right in the middle of the book was the Pauson version of the Soulas/Betz stein, seemingly identical to mine. Could Pauson have been the decorator for this unmarked example? Given that this stein must have been a special order, that seems very likely and makes this stein's "song" even more intriguing to this collector.

The A-side stein? It was a Marzi-Remy black handle, with a hand-painted mountain scene and pewter done by... Martin Pauson.

References:

Philadelphia and Popular Philadelphians,
The North American, 1891.

Be on the lookout...

Bob Graci reports the theft of some steins from his home in Massachusetts, and requests that you keep your eyes open for the pieces listed below. They are most likely to come to market in the New England area, and if you see these steins, particularly in a group, please contact Bob: cccbobg@comcast.net or 508-376-5690 (East Coast).

Mettlach 1/2-L stein #1675
Mettlach 1/2-L stein #2001 Book (Law)
Mettlach 1/2-L stein # 2580 - die Kan-nenburg
Mettlach 1L stein #2891
Mettlach 3L stein #2286
Mettlach 3L stein #2430
Mettlach 16 1/2" plaque #7036
Mettlach 16 1/2" plaque #7037

The Jack Lowenstein Editor's Award for 2009

You are invited to help select the Jack Lowenstein Editor's Award winner for 2009. This award, given annually, is for the best article of the previous year. Take a look at the Index for *Prosit* - 2008 on pages 30-31 to refresh your mind about the great articles published over the past year. Dig out your copy of those articles and read them again. Then tell me which one stands out in your judgment by sending me a letter or an email. Address information is provided on page 2 and again on page 29.

Future SCI Conventions

July, 2011 - Portsmouth, NH



The New England Steiners, hosts for the 2011 SCI convention, have settled on the Sheraton Harborside in Portsmouth, NH as the convention hotel. Located in the downtown area, the hotel overlooks the Piscataqua River and a working harbor. It is adjacent to the historical and theater districts, shopping boutiques, restaurants, galleries, the Strawberry Banks walking tour and a steamship authority which operates harbor cruises and day trips for whale watching, or the ocean research facilities of the University of New Hampshire located on the Isle of Shoals. This group of islands was the northernmost point of the infamous pirate Blackbeard, and I am sure some stories still abound. All of this is within walking distance of the hotel. Bus tours are also contemplated with visits to local beaches and tourist attractions, including, most likely, a stop at the nationally known Foster Lobster Company for a traditional New England meal. The Fourth of July is on a Monday in 2011 and, after some debate, the favored option is to start the pre-convention activities on Wednesday, July 6 and run through the following weekend. That way you get to spend the holiday with both your families and your stein friends. We expect to pick up favorable room rates for the holiday week which have not as yet been negotiated. The New England Steiners look forward to welcoming all our stein friends to the northeast to renew old friendships and to start some new ones.

The hotel facilities can be viewed at www.sheratonportsmouth.com.



Jack Lowenstein, Executive Secretary of SCI and Editor of *Prosit* from 1978-1993, producing sixty issues of our journal.

Redundant with page 29? Of course it is, but it drew your attention, didn't it?

THE STEIN AUCTION COMPANY

P.O. Box 136 Palatine, IL 60078

Andre Ammelounx: phone 847-991-5927

Gary Kirsner: phone 928-227-3723



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