

STEIN COLLECTORS INTERNATIONAL

PROSIT



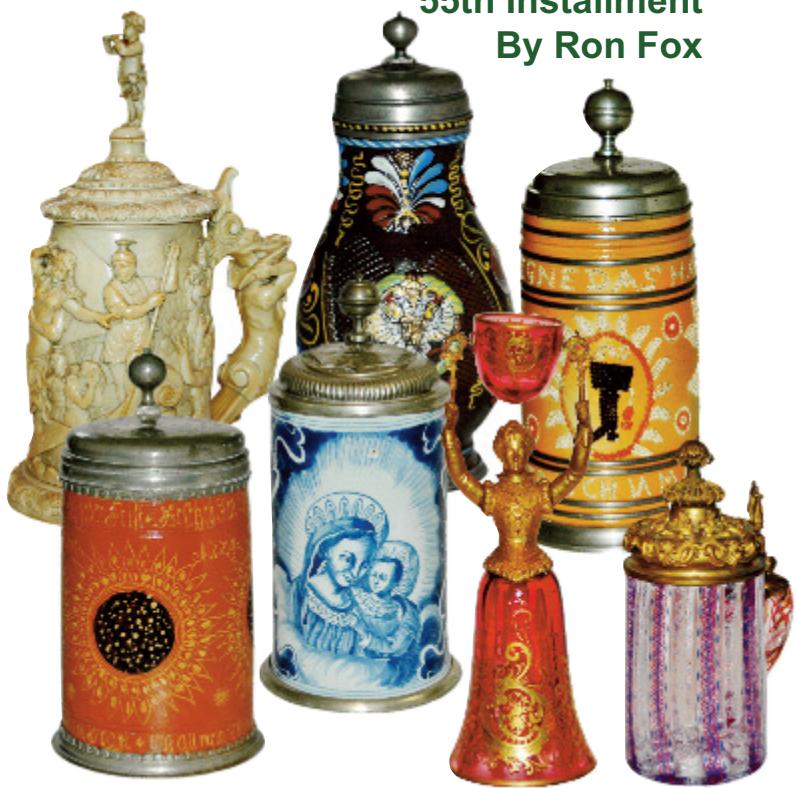
Vol. 2, No. 116

The Beer Stein Magazine

December 2020

Photos From the Road

55th Installment
By Ron Fox



Buckauer Porzellanmanufaktur and The Symbols of Commerce

By George Schamberger



Mountain Figurals

By Mike Adkins



Mettlach at the AMOCA Museum
European Myths and Legends
By Roy De Selms

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2020 SCI Annual Meeting

The annual business meeting for SCI was held on September 12 via Zoom. Forty-one members, including spouses and officers, attended.

The slate of nominations which had been accepted by the Board of Trustees and recommended to the membership was accepted by acclamation:

Executive Director - Steve Steigerwald
1st VP - Conventions - Dick Strom
Secretary - Joann Ellis
Chapter Support - Allan Fogel

Continuing in office are -

President - Fred Ellis
2nd VP - Membership - George Felty
CFO - Celia Roa Clark
Editor of Prosit - Steve Breuning
Database Mgr. - John Strassberger
Interim Librarian - Mark Maceira

The position of Director of Internet Activities remains unfilled.

President Fred Ellis thanked all of the officers for their ongoing contributions to SCI.

Lyn Ayers announced that Peter Meinlschmidt has been recognized as

Master Steinologist, and Steve Breuning announced Roy DeSelms as the winner of the Jack Lowenstein Editor's Award for best *Prosit* article of 2019 (History Portrayed on Mettlach Wares at the AMOCA Museum).

Looking ahead to 2021, Dick Strom reported that due to ongoing uncertainty about Covid-19 most hotels are unable at this point to determine when they will be able to return to normal operations. He will maintain contacts with possible sites for an SCI convention in 2021, but at this point plans cannot be made.

The official minutes for this meeting are posted on the SCI website.

On the Occasion of my Recognition As Master Steinologist



I feel very honored and grateful to receive this prestigious award which was a real surprise for me, and I would like to thank everyone who supported my nomination and made it happen.

Now I would like to tell you a bit about myself and my interest in old beer steins. I was born in 1949, grew up and lived in the state of Rhineland-Palatinate in Germany and it was not until the early 1970's that I first saw a regimental beer stein in the motley collection of my then father-in-law. I immediately fell in love with this type of stein, as it is a personalized memento

of an individual who served as a young man in the imperial German Army 100+ years earlier. In the 1980's I still had the rare opportunity to talk to a handful of veterans who had served with the military even before the outbreak of WW1. Since collecting regimental steins was not an inexpensive hobby, I started collecting in the early 1980's, joined SCI as an unaffiliated member and wrote my very first beer stein related article in *Prosit* by March 1981. If my count is right, I have written a total of 36 regimental stein related articles in *Prosit* and published four books on this subject (however in German only).

My first regimental beer stein which I bought from an antique dealer cost me the fortune of 250 Deutsche Mark. It was from the Baden 111th infantry regiment, had a crack through the whole body and the bottom broken out, but it was fitted with an artillery lid composed of a cannon and a two-man serving crew as well as with a horse and rider as thumblift. Its highlight was an intact Stanhope lens in which a barracks building could be seen. Even though I eventually realized that one should try to acquire only undamaged steins, regardless of the type of stein collected, I still cherish my first regimental stein. When I learned that there was also a German Beer Stein Collectors Association called *Alte Germanen*, I immediately joined and have been a member

for some 20 years. I also wrote quite a few articles for their INFO magazine.

I personally still find regimental steins very intriguing because there is always a personal experience and history associated with them. Therefore, I do hope that this type of stein will continue to be of interest to younger people because of their beauty, intricacy, craftsmanship and history.

Prosit,
Peter Meinlschmidt



Roy DeSelms, SCI Master Steinologist and winner of the 2019 Jack Lowenstein Editor's Award

Saint Nicholas Society Stein

By Alain Steenbeeke

Pacific Stein Sammler

I am originally from the Netherlands and moved to the U.S. two weeks before my 16th birthday. Two things which drew my attention to the stein seen in figure 1 were the Delft Blue technique and the date on the stein of 5 December 1900. December 5th was very important to me when I was young, because that is when people in Holland celebrate St. Nicholas day (*Sinterklaas dag*) and that is when we exchange presents like we do here in the U.S. at Christmas time. As a kid, it was a fabulous day of course, and we waited for that day with much anticipation!

St. Nicholas was of Greek descent and lived from 270 to 343 AD. He became a bishop during the Roman Empire in Myra which current day is located in Turkey. Little is known about him since a lot of documents that were written on papyrus did not survive well. He has been known to perform miracles and was also known as Nicholas the Wonderworker. He was a patron saint of many different groups of people, including sailors. He was also legendary for leaving secret gifts.

The story of the Dutch Sinterklaas started in the middle ages mainly in the Netherlands, Belgium and northern France. At that time, people started giving gifts to commemorate St. Nicholas. Over the many years, the story and the tradition de-

veloped into something stronger, but at certain times was forbidden when the protestant religion started taking a foothold. However, the joy and the tradition survived and in 1850 Sinterklaas was depicted in a story written by a Dutch school teacher as a bishop dressed in a red robe who had a long white beard. He also rode a white horse and came in on a steam boat which was quite prestigious in those days. He was also accompanied by his Moorish assistant (Knecht), Zwarte Piet (black Pete) (figure 2). Sinterklaas would arrive three weeks prior to December 5th and each Saturday night during that time, we would put out a shoe with cookies and water out for him and his horse and the next morning would find a present in the shoe. Legend has it that Sinterklaas travels on his horse on rooftops and delivers presents through the chimney, much like Santa Claus. Then, on the eve of December 5th, we would hear a loud bang on our door (mostly done by a neighbor) and magically a bag with presents would be on our doorstep. You can imagine the excitement for the kids. I do miss that tradition.

After I purchased this stein, I did more research about the St. Nicholas Society and why it had New York written on the stein. Since New York is a former Dutch Colony town (*Nieuw Amsterdam*), a lot of Dutch inhabitants continued the tradition in the new colony. The society was founded in 1835 by a group of prominent New York City gentlemen including Washington Irving. Over the years, members of the society have come from many nationalities and ethnic groups reflecting the diversity of New York. The purpose of the society was to preserve the knowledge of history and customs of New York



City's Dutch forebears. It is one of the oldest societies in the U.S. Their goals are to recognize people who make New York a better place, honoring distinguished artists and scholars, and making grants to fund projects aiming to preserve or restore the Dutch fabric of New York.

The society meets a few times a year over dinner and has had notable guest speakers like Mark Twain, Theodore Roosevelt, Henry Kissinger and David Rockefeller. Obviously, the year of 1900 was a milestone and it was commemorated with this stein. Likely they made one for each member at the time. The stein was made and hand painted in Utrecht, Holland and has the model number 2814A at the bottom. The front of the stein has the date of 1835 when the society was founded, as well as 5 December 1900. The front also depicts a man smoking a pipe in a chair. I'm not sure of the significance of that but long pipes were prominent back then. Below the year of 1835 it has the official seal of the society. It portrays a Native American on the left, a reference to the original settlers of the area. On the right appears a Dutch sailor. Together these images reflect the collaboration of the Dutch settlers with the Native Americans at the time. The shield in the middle shows the blades of a windmill and barrels and what appears to be perhaps food like a pig and a chicken. It is topped off by an American eagle.

To the right of the handle of the stein is a scene of the original Dutch settlement of New Amsterdam (Fort Amsterdam) on Manhattan island, with the settlement founding date of 1650. An original drawing of the settlement seems to have provided the basis for this scene (figure 3).

The opposite side of the stein shows a cluster of buildings viewed across water. Ellis Island would certainly be an appropriate and timely scene in 1900 as it was only opened in 1892, but the photos I have found from that era do not quite match (figure 4).

The Saint Nicholas Society of the City of New York is still active. In a curious twist the current seal displays a weather-vane with a chicken instead of the eagle. I'm not sure when that was changed or why. Also, the newer shield has been changed with a smaller version of the windmill blades and barrels with an addition of the seal of Amsterdam and two other Dutch coats of arms.

As mentioned before, this stein was made in the Delft Blue technique. The Dutch adopted this style of decoration after copying the techniques of Chinese decorators. Delft is a city between The Hague and Rotterdam in the Netherlands. Rotterdam has one of the largest harbors in the world, so it made sense that ships coming back from China brought back their wares and artisans near the port tried to copy the style. Even though other parts of Europe copied blue flow ware, Delft was the best known for this style.

The fun part of stein collecting is the research that accompanies it and the things you learn about history by doing that research.



Fig. 2 - Sinterklaas and Zwarte Piet



Fig. 3 - Fort Amsterdam in 1655



Fig. 4 - Ellis Island - first structure
This building was totally destroyed in a fire in 1897.



Mettlach at the AMOCA Museum - Part 3a - European Myths and Legends

By Dr. Roy C. De Selms
SCI Master Steinologist

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

GREEK MYTHS

When I was a little boy, my grandmother gave me books for all special occasions (still a good policy), but it was the book entitled "Myths and Enchantment Tales" that interested me the most. The thoughts of those myths (Greek Mythos) have stayed with me all of my life and taught me lessons as they were intended to do. The Greek myths have been enjoyed by and informed all civilizations for over 2,000 years.

The Fayence style stein in figure 1 shows our current vision of the Cupid myth (*der Amor, die Amorette*, German; *Cupidus*, Latin; *Eros*, Greek) that has evolved from its first appearance in the Western World over two millennia ago. The symbolism we now associate with Valentine's Day cards is that of affectionate love, but the original symbolism went further to include "lust" and "erotica".

*Amor, der beste Schütz' ich bin,
so manches Herz sank durch mich hin.
Ich habe auf Erden viel Gewalt,
über arm und reich u. jung und alt.*

Cupid, I am the best shot,
so many a heart was hit by me.
I have a lot of power on earth,
over poor and rich, young and old.

According to Roman myth Cupid was the son of Venus (goddess of love) and Mercury, but in earlier Greek mythology he was the son of Aphrodite (goddess of love) and Zeus among others, but that was only speculation because DNA testing wasn't available yet. In either case the scene of Cupid and



Figure 1: VBM stein 5013/5028
Mit reitendem Amor
(With riding Cupid)

Venus on this Phanolith plaque (fig. 2) conveys an image of unconditional love between mother and child.

The next stein (fig. 3) shows Mercury, the messenger of the gods, catching a ride from the powerful winged horse, Pegasus. The head of Mercury is also seen on VBM stein 2001 K associated with banking and commerce. Related to this is the chemical element, Mercury, which is the only metal that is liquid at normal temperatures. Its chemical symbol is Hg standing for the Greek word Hydrargyros (liquid silver) and gives it the common name quicksilver. Most of our scientific terms come from Greek, sometimes adjusted thru Latin like the myths. It's curious that American student fraternities have Greek names, but German student societies have Latin names.

The designers of the stein are noted on the stein: J.W. Baur delineavit (delineated it), Melchior Küsell fecit (fashioned it).



Figure 2: VBM plaque 7074
Cupid and Venus



Figure 3: VBM stein 5024/5394
Merkur (Mercury)

The text on the stein reads:

*Und hier wird Pegasus mit Macht von
dem Gehalten, der in dem Fabel
Reich das Post Amt zu verwalten.
Als aller Götter=Bot: vor dem man
Paulum hat, dort auch gesehen auch
an/in der Enstrenser Stadt.*

And here is Pegasus held firmly by the one who, in this fabled kingdom, has to administer the post office. As the messenger of all gods: not feared by anyone, there he was seen near/in the town of Enstrenser.

Similar to the earlier Greek goddess Artemis, Diana was the Roman goddess of chastity, hunting and the moon, shown here as the "huntress" (fig. 4). The symbolic Diana also appears on many artillery regimental steins.



Figure 4: VBM stein 5019/5393
Diana

Centaurs (fig. 5) appear in many cultures dating back three to four thousand years ago. The Centaur is the astrological sign of Sagittarius for those born between November 22 and December 21 and based on star formations in the night sky. The Sagittarius is known as the independent, determined and loving humor and travel sign of the Zodiac. Sagittarians are bold and always truthful. They will say what is on their mind, even if it crushes your very soul.



Figure 5a: VBM plaque 2740
Mater Felix (Happy Mother)
Zentaur (Centaur)

Figure 5b: VBM plaque 2741
Venator (Hunter)
Zentaur (Centaur)

It has been suggested that the idea of centaurs came from the first reaction of a non-riding culture, as in the Minoan Aegean world, to nomads who were mounted on horses. The theory suggests that such riders would appear as half-man, half-animal. It is reported that the Aztecs also had this misapprehension about Spanish cavalrymen. The Lapith tribe of Thessaly, who were the kinsmen of the Centaurs in myth, were described as the inventors of horseback riding by Greek writers. The Thessalian tribes also claimed their horse breeds were descended from the centaurs.

The Roman Bacchus myth descended from the earlier Greek myth of Dionysus. Both represented gods of wine and agriculture and the associated overindulgence in wine: debauchery, eroticism and wild Bacchanalian parties such as shown on the stein in figure 6. These early parties in the 2nd century BC became so gross that even the Roman Senate put a halt to them for a while. Note the Satyr (half man and half goat) to the left of the handle of the stein and associated with Dionysian parties and lechery.



Figure 6: VBM stein 2035
Bacchuszug (Bacchus Procession)

GREEK LEGENDS



Figure 7: VBM cameo plaque 2442
Scene aus dem trojanischen Krieg
 (scene from the Trojan War)

In Homer's mythical Iliad, Agamemnon was the commander of the Greek forces in the Trojan War. Agamemnon was the king of Mycenae and his brother Menelaus was the king of Sparta. Agamemnon and his brother were married to the daughters of King Tyndareus of Sparta, Clytemnestra and Helen respectively. While the Trojan War remains a Legend, the cities of Mycanae and Troy have been found



Figure 8: VBM stein 3089
 Diogenes

and excavated by the German Archeologist, Heinrich Schliemann. The cameo style plaque in figure 7 shows a scene from the Trojan War where Agamemnon led a fleet of Greek warriors to take Troy and reclaim Menelaus' wife, Helen, who had been abducted by or eloped with the Trojan Prince Paris.

Diogenes (412 - 323 BC) was a Greek philosopher and cynic who believed that only by depriving oneself of everything in life that is superfluous could one hope to be free of desire and therefore unhappiness. Figure 8 shows Diogenes, homeless and living in a barrel and drinking only water from the fountain. The lantern by his side is

what he carried at all times looking for an "honest man" which he was preordained never to find.

The lid inlay shows his predecessor, Socrates (470 to 399), whose optimistic philosophy was at odds with that of Diogenes. While their times overlapped somewhat, they probably never met. Socrates saw the glass half full of wine and Diogenes saw it half empty, but it was still the same glass containing wine. While the inlaid lid proclaims *Vinum amai* (I love wine), on the body of the steins Diogenes laments *Abstineo* (I abstain).

The verse on the body reads:



Figure 9: VBM stein 2383
Alexander vor Diogenese, humoristisch dargestalt, etruskische Art
 Alexander in front of Diogenes, humorous presentation, Etruscan style

*Diogenes der alte Narr verdrossen
hockt er da und starr
wo selbst der alten Götter ew'ge Ju-
gendkraft
verschmäht die Liebe nicht noch
weniger den Rebensaft.*

Diogenes the old fool sits there
weary and motionless
where even the old gods' eternal
power of youth
does not spurn love nor even less
the juice of the grape.

Alexander of Macedon (356 - 323 BC)
(AKA Alexander the Great) visited

Corinth after conquering Greece and on his way to conquer the world. While in Corinth many statesmen and philosophers came to him with their congratulations, and he expected that Diogenes of Sinope, who was living in Corinth, would do likewise. But since that philosopher took not the slightest notice of Alexander and continued to enjoy his leisure in the suburb Craneion, Alexander went in person to see him and found him lying in the sun (fig. 9). Diogenes raised himself up a little when he saw so many people coming towards him, and fixed his eyes upon Alexander. And when that

monarch addressed him with greetings, and asked if he wanted anything, "Yes," said Diogenes, "stand a little out of my sun." It is said that Alexander was so struck by this, and admired so much the haughtiness and grandeur of the old man who had nothing but scorn for him, that he said to his followers, who were laughing and jesting about the philosopher as they went away, "But truly, if I were not Alexander, I wish I were Diogenes." and Diogenes replied "If I weren't Diogenes, I would be wishing to be Diogenes too."



Figure 10: VBM plaque 1770
Tell vor Landfogt Gessler
(Tell in front of the bailiff Gessler)



Figure 11: VBM plaque 1769
Winkelried in der Schlacht bei Sempach
(Winkelried in the battle at Sempach)

GERMANIC LEGENDS

Figure 10 introduces the story of William Tell. According to Swiss legend, an Austrian bailiff named Gessler demanded that homage be paid to his hat, which he'd placed atop a pole. When Tell refused, he was seized and condemned to death. He was granted his life on the condition that he demonstrate his skill as an archer by shooting an apple from his son's head. He did that successfully and was later able to escape and kill Gessler, sparking a rebellion against Austrian (Habsburg)

rule and resulting in the formation of the (Old) Swiss Confederation in 1291.

The Habsburgs again tried to take over Swiss confederacy. The Battle of Sempach was fought on 9 July 1386, between Leopold III, Duke of Austria and the Old Swiss Confederacy (fig. 11). The battle was a decisive Swiss victory in which Duke Leopold and numerous Austrian nobles died. The victory helped turn the loosely allied Swiss Confederation into a more unified nation and is seen as a turning point in the growth of

Switzerland. According to legend, the Swiss initially could not break the close ranks of the Habsburg pikemen. Winkelried cried: "I will open a passage into the line; protect, dear countrymen and confederates, my wife and children..." He then threw himself upon the Austrian pikes, taking some of them down with his body. This broke up the Austrian front, and made an opening through which the Swiss could attack. Note the central figure, Winkelried, with pikes sticking thru his torso and fighting the Habsburg knights wearing armor.



Figure 12: VBM 2.6L. stein 2812
Jagdembleme (hunting emblems)

A hunting theme, that of St. Hubertus, is depicted on this art nouveau master stein (fig. 12) with a crucifix over a stag's skull. The legend goes that Hubertus had withdrawn from life at the court when a family tragedy occurred and was just sustaining himself by hunting. One Good Friday morning while others were at church, Hubert went hunting in the Ardennes forest. While pursuing a magnificent stag or hart, the animal suddenly turned and Hubert was amazed to see a crucifix standing between its antlers and he heard a voice saying: "Hubert, unless thou turnest to the Lord and leadest an holy life, thou shall quickly go down into hell." Hubert dismounted, prostrated himself and prayed. As a result of this experience and following instructions for humane hunting practices, he became *Sankt Hubertus* and is honored among sport-hunters as the originator of ethical hunting behavior.

Tannhäuser, based on his Bußlied (penitence ballad), became the subject of a legendary account. It makes Tannhäuser a legendary, medieval knight and poet who



Figure 13: VBM stein 2401
Tannhäuser im Venusberg

found the Venusberg, the subterranean home of Venus, and spent a year there worshipping the goddess (fig. 13).

After leaving the Venusberg, Tannhäuser is filled with remorse, and travels to Rome to ask Pope Urban IV (reigned 1261–1264) if it is possible to be absolved of his sins. Urban replies that forgiveness is impossible, as much as it would be for his papal staff to blossom. Three days after Tannhäuser's departure, Urban's staff bloomed with flowers; messengers are sent to retrieve the knight, but he has already returned to Venusberg, never to be seen again. This is the story put forth by Wagner in his mid 19th century opera, *Tannhäuser*.

Lohengrin, the knight of the swan, hero of German versions of a legend widely known in variant forms from the European Middle Ages onward. It seems to bear some relation to the northern European folktale of "The Seven Swans," but its actual origin is uncertain. The basic story tells of a mysterious knight who arrives—in a boat drawn by a swan—to help Elsa,



Figure 14: VBM stein 2391 (1L)
Schwanenritters Hochzeitzug
The Swan Knight's Wedding Procession



Figure 15: VBM stein 2394
Drei Scenen aus Siegfrieds Jugendleben
 Three scenes from Siegfried's youth)

a noble lady in distress. He marries her but forbids her to ask his origin because it would destroy his magical powers. She later forgets this promise, and he leaves her, never to return. The scene on the Stein in figure 14 shows the wedding of Lohengrin and Elsa and was in Wagner's opera, Lohengrin. Wagner's "Wedding March" music is better known in western culture as the classic "Here comes the bride" still played at most weddings.

The scenes on the Stein in fig. 15 show events in the life of the young Siegfried, subject of legend and the main character in the opera of the same name by Richard Wagner. While Wagner portrayed a slightly different sequence of events, the Stein is true to the legend. The first scene appears at the left, as Siegfried visits the blacksmith Mimer to forge the magical sword (*Nothung*). Mimer is afraid of Siegfried, and sends him into the forest under the ruse of collecting firewood, hoping that the dragon Fafnir will kill him. In the scene on the right side, Siegfried encounters the dragon, and slays him with a

cudgel. Returning to the blacksmith in the center scene, Siegfried forges the magical sword himself. Text above each scene read as follows: Left side, *Jung Siegfried kommt zum Schmiede* (Young Siegfried comes to the smith); Right side, *Jung Siegfried erschlägt den Lindenwurm* (Young Siegfried slays the dragon); Center scene, *Jung Siegfried schmiedet sein Schwert* (Young Siegfried forges his own sword). (See also Mettlach's "Siegfried" Stein by Jack Lowenstein, Prost, June 1986.)

The *Bringkrug* (carrying Stein) in figure 16 depicts the legend of St. George and the Dragon which tells of Saint George (280 - 303 AD) of Cappadocia (modern day Turkey) taming and slaying a dragon that demanded human sacrifices, thereby rescuing a princess chosen as the next offering. By the 5th century, the veneration of Saint George had reached the Christian Western Roman Empire, as well, and in 494 George was canonized as a saint by Pope Gelasius I as among those "whose names are justly reverenced



Figure 16: VBM 5.6L. stein 2015
St. Georg mit dem Drachen und Spruch
 St. George and the dragon, with verse

among men, but whose acts are known only to God," which explains the words around the neck of the Stein—*Mit Gott und St. Georg* (with God and St. George). It is probable that the dragon shown here was actually a crocodile. Crocodiles were not uncommon in Turkey, the Middle East and along the Nile in nearby Egypt.

The text on the lid inlay of this next stein (figure 17) is a phrase first uttered by the Roman orator Cicero in 70 B.C. deplored the condition of the Roman republic (*O tempora, o mores!*—Oh the times, oh the morals!).

However, the text and imagery on this curious stein were intended as a criticism of French and British colonial intrusions in Egypt during the beginning of the 19th century, and are taken from a German student song entitled *Ein Lustiger Musikante* (A Lusty Musician). Written in 1840 by Emanuel Geibel, the song tells the tale of a pyramid-destroying encounter on the Nile between a musician and a crocodile representing the French vs. the British and both vs. the Ottomans and all the ensuing battles.



Figure 17: VBM stein 1132
Musikant am Nil (Musician on the Nile)

The lesson to be learned here is that in spite of all of the teachings and good intentions of the wise philosophers, we have not progressed in our moral behavior in over two millennia. The Biblical saying, "For the love of money is the root of all evil," is as relevant today as it was then.

O TEMPORA, O MORES! OH THE TIMES, OH THE MORALS!"

(Dixie Trainer explored the history surrounding this stein in an extensive article titled "The Fiddler Stein" for the December 1994 issue of *Prosit*.)

The Reading area of [the SCI website](#) contains links to three useful sources for translating expressions and verses which appear on steins:

- [Translations Illustrated](#)
- Les Hopper's [1,001 German Translations](#)
- [The Beer Stein Library](#), now hosted by AMOCA

Anna Sanchez, Collections Manager at AMOCA, deserves special thanks for photographs of items from the Bob Wilson Mettlach Collection.



AMOCA
American Museum of Ceramic Art

Ein Lustiger Musikante (Emmanuel Geibel)

*Ein lust'ger Musikante marschierte
einst am Nil
o tempora, o mores!
Da kroch wohl aus dem Wasser ein
großer Krokodil
o tempora, o mores!
Der wollt' ihn gar verschlucken
wer weiß, wie das geschah?
Juchearassa! O tempora!
Gelobet seist du jederzeit, Frau
Musika!*

A Lusty Musician by Emmanuel Geibel

A lustful musician once marched on
the Nile
Oh the times, Oh the morals!
A big crocodile crawled easily out of
the water
Oh the times, Oh the morals!
He even wanted to swallow him
who knows how that happened?
Hurrah! Oh the times!
You are praised at all times, Lady
Music!

Mountain Figurals

By Mike Adkins
Thoroughbred Stein Verein

A wide variety of motifs have been used in the design of character steins. Common themes include human figures and busts, animals, and towers. A seldom seen form is the mountain figural. Only three molds of these were used in production during the golden age of steins. This article will examine these steins.



Picture 1 shows a stein representation of the Zugspitze. Rising to 9,718 feet above sea level, the Zugspitze is Germany's tallest mountain. The peak is located on the Austrian-German border. The first recorded ascent to its peak was in 1820.

In 1851 a cross was erected on the mountain summit. By 1881 the cross had suffered serious damage from several lightning strikes. It was repaired and returned to the peak in the spring of 1882. It remained there until 1993. Due to the severe damage from the elements and World War II, a replica true to the original cross was erected on the east summit. The cross stands sixteen feet high. It is bronzed and more ornate than the simple pewter cross on the stein.



Picture 2, from a 1930s German postcard, shows the actual cross. Since 1900, the cross has shared the summit with a weather station. Two cable cars and a rack railway offer transportation to the peak.

On the back of the stein is an inscription framed in edelweiss. The translation describes popular paths that could be used in ascending and descending the mountain.

Ascent to the Zugspitze from Partenkirchen via Grasek, Blue Spring, Waterfall, Aug. H. Knorr Hut.

Descent from the top via the Wiener Neustädter Hut, Eibsee, Garmisch.

The inscription provides more than directions for navigating mountain paths. It also serves as a guide for the stein art work. Partenkirchen, not seen in the picture, is shown at the bottom of the stein to the left of the handle. Returning to Picture 1, the structures on the lower right represent the hamlet of Graseck. The trail then descends through the Reintal valley. The blue spring can barely be seen directly to the left of Graseck. The waterfall is shown on the protuberance at the left bottom of the stein. Rising to the right, the trail first passes the Knorr Hut, and then the Münchner House. Built in 1855, the Knorr Hut was the first hut on the Zugspitze. The Münchner House was completed in 1896. Picture 3 shows the Zugspitze summit. The hut in the picture was built in 1883 by the



Munich Alpine Club chapter. It has room for twelve people.

The descent path is depicted on the left side of the stein (Picture 4). At the top is the Neustädter hut. It is 2,500 feet below the summit and was completed in 1884. Following the path down to the left is Lake Eibsee. The buildings to the left of the lake represent the village of Ehrwald. Continuing on the downward path leads to the town of Garmisch at the bottom of the stein.



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This stein was produced by Merkelbach & Wick for Martin Pauson of Munich. The bottom bears the incised Martin Pauson mark. The .5 L stein has a height of 7.25 inches. The thumb lift (Picture 5) is the head of a chamois.



The second stein (Picture 6) depicts Wendelstein mountain. It is located in



upper Bavaria near the town of Miesbach. Standing 6,030 feet high, it is a popular hiking spot. In 1912 a 6.2 mile railway up the mountain from Brannenburg was completed. It was the first of its kind in Germany and with a renovation in the early 1990s is still used. A cable car from Bayrischzell is also available.

The parchment framed by edelweiss on the face of the stein gives a greeting

from Wendelstein. A long inscription surrounds the bottom of the stein:

Ascent to the Wendelstein from Birkenstein via the Spitzing Alp to the Wendelstein House, Gaacher view & to the summit with the chapel.

Descent from the summit back to the Wendelstein House via the upper and lower Zeller Alp, Hochkreuth to Bayrischzell.

Like the inscription on the first stein, this gives not only the paths used to climb and descend the mountain, but also gives clues to the layout for the stein art. The path to ascend the mountain begins at the bottom of the left side of the stein (Picture 7).

This is the town of Birkenstein. The path rises to the Wendelstein House shown down to the left of the peak on the lid of the stein (Picture 8). The



where the town of Bayrischzell is portrayed. This stein was also produced by Merkelbach & Wick for Martin Pauson. It has a capacity of .5L and is seven inches tall. The bottom carries



climber would then pass the best-known sight on the mountain: the Wendelstein Church. The church was consecrated in 1890 and is Germany's highest church. The hut at the peak represents a make shift weather observatory built in 1804. It was abandoned in 1883 and no longer exists.

The trail down the mountain is shown on the right side of the stein (Picture 9). It descends to the bottom of the stein



the incised Martin Pauson mark. Like the first stein, the thumb lift is a chamois head.

The third stein (Picture 10) is also of Wendelstein mountain. Its appearance is a little misleading. It appears to show the top of the mountain. In fact, the church sits on a small ridge about one thousand feet below the peak as shown in Picture 8. The figural lid is a very accurate representation of the



church. The large building on the stein body below the church is the Wendelstein house. A climber can be seen on the trail below the hotel. On the left side of the stein (Picture 11) a small chalet flying a flag appears just under the lid to the right. Picture 12 is a close-up of the lid. The thumb lift is a gnome carrying a keg on its shoulder (Picture 13).

An interesting feature of the stein is its handle (Picture 14). It is in the form of an alpine cyrtid called the tazlwurm. The creature has appeared in alpine folklore since the 1700s. It reportedly



takes the form of a thick serpent up to seven feet long with two small forelimbs. The handle depicts the tazl-



wurm with a dragon's head. A variation of the tale describes the head to be cat-like.

The manufacturer of the stein is unknown. Only an incised GESETZLICH GESCHÜTZT appears on the bottom. This stein is missing a cross atop the church steeple. Even without the cross it stands 9.5 inches tall. It has a capacity of 1L.

In my mind mountain figurals are difficult to design. Other character steins are produced to scale. This is obviously impossible for a mountain stein. The major features of the art work would simply disappear into the background. The stein designer must design artwork in the abstract that can be seen, but does not distract from or distort the overall appearance of the intended theme. I believe that these three steins all accomplish this objective.

References

Manusov, Eugene, Encyclopedia of Character Steins, Wallace-Homestead Book Company, Des Moines, IA, 1976

Manusov, Eugene and Wald, Mike, Character Steins: A Collector Guide, Cornwall Books, Cranbury, NJ, 1

<https://www.beerstein.net>

<http://www.charactersteins.com/cs-book/default.htm>



The Chamois

is a mountain goat, native to the European mountains. Much of its behavior and characteristics are more like an antelope than a goat. Both males and females have horns. Adult males are slightly larger than females as they weigh 70 - 130 lbs. Yes, their leather hide is used to make the chamois used for cleaning and buffing.

Steins with English Phrases

by Clark Fischer



The steins seen above (Picture 1) are at first glance not very interesting to many collectors. They are of generally low quality, not very colorful, typically having green and brown or blue and brown backgrounds, and are inexpensive, but to a collector with limited resources, they offer a humorous and historical appeal, and they are certainly distinctive. They have the usual scenes of social activities — dancing, drinking, hunting, card playing, music playing — and are found mostly in the half-liter or one-liter sizes, or occasionally quarter-liter. Most have pewter tops, occasionally a pottery figural top. But it is the English language verses that make them appealing to me. Consider this list of witticisms:

1. A camel can go eight days without a drink
But who wants to be a camel?
2. Here's to the four hinges of friendship:
Swearing, lying, stealing, and drinking.
When you swear, swear by your country.
When you lie, lie for a pretty woman.
When you steal, steal away from bad company.
And when you drink, drink with me.
3. Love to one, friendship to many, and good will to all.
May good nature and good sense be ever united.
4. Eat, drink, and be merry, for tomorrow we die.
5. Here's to woman, the sweetheart, the wife,
the delight of our fireside by day and by night,
who never does anything wrong in her life
except when allowed to have her way.
6. Here's to man, he is like a kerosene lamp.
He is not over bright.
He is often turned down.
He generally smokes and goes out at night.

7. The man who fears to drink has no true soul
8. Ha Ha Ha you and me
Little brown jug, don't I love thee!
10. He who drinks and runs away
will live to drink another day.
11. Happy we meet, Happy we are,
Happy we may part, and Happy meet again.
12. Be merry while you can today; there may be no tomorrow
No man so sad who cannot find a balm for sorrow.
13. May good humor prescribe when good fellows meet,
and reason prescribe when it's time to retreat.
14. A little health, a little wealth,
a little house, and freedom
with some few friends for certain ends,
but little cause to need them.
15. A fig then for Burgundy, Claret or Mountain.
A few scanty glasses must limit your wish,
but he's the true toper that goes to the fountain,
the drinker that drinks like a fish.
16. My heart's in the Highlands, my heart is not here
My heart's in the Highlands, a-chasing the deer.
17. Here's to the chap who likes his beer
and may this stein bring good cheer.
18. Let me call you sweetheart
19. Bitter must be the cup that a smile will not sweeten.

Some of these are common phrases, some uncommon. Some are unique to a single factory, others were used by multiple factories. Some were distasteful to Americans and were not purchased, making them hard to find. Others were very popular. For example, the man and woman verses (#6 and #5) are hard to find, whereas verses 4, 7, 8, and 10 are common. Typical prices range from 10 to 40 dollars each, with few exceptions.

These steins were produced by a number of different firms including Matthias Girmscheid, Reinhold Hanke, Eckhardt & Engler, Gilles & Sohn and Simon Peter Gerz.

Some bear 3- or 4-digit model numbers on the base, others bear model numbers ranging between 1 and 12 on the body. Several of them also bear the initials KB identifying Killian "Karl" Beuler as the modeler (Pictures 2 and 3).



Model #1 made by Matthias Girmscheid, note KB signature



Girmscheid mold #1123, including KB signature, originally produced with German verse, later with an English verse.

In its catalog of Girmscheid steins, The Beerstein Library (<http://beerstein.net>) notes that some models are found with both German and English verses (see for example #1214).

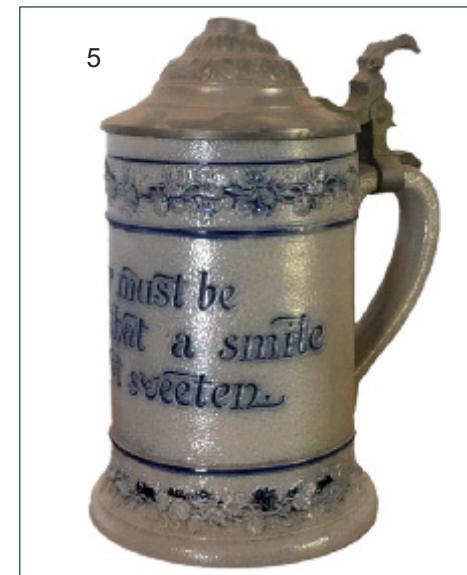
One of my favorites (Picture 4), mold #1461 made by Reinhold Hanke, is stamped on the bottom "French Zone," clear indication that this stein was produced in the years immediately following World War II. This leads to my belief that these steins were all made during those years to appeal to the American and English markets as a starting point to rebuilding Germany's economy. Original molds, which presumably included verses in German, were modified to an English phrase. This makes them approximately 70 years old. Most of the tariff marks on these steins, if any, are only "Germany" or "Made in Germany."



Mold #1461, verse #17, made by Reinhold Hanke, marked "French Zone".

I now have identified 12 made by Matthias Girmscheid, four from the Reinhold Hanke factory, four from Gilles & Sohn, two from Eckhardt & Engler and one from Gerz (Picture 5, from about 1910).

The 12 from Matthias Girmscheid have particularly attracted my attention, because the markings seem to indicate that they were produced as a set. The first 12 verses listed above are to be



found on the 12 steins attributed to Girmscheid, and they are marked on the body with numbers in the range of 1 to 12 (see Picture 6). (The sharp-eyed among you will have spotted that there is no verse #9—based on the numbering scheme I have assumed its existence, but have not yet found it.)



Examples of the model numbers on the bodies of the Girmscheid set of 12.

I have managed to find ten of the 12 in this Girmscheid set. The two I am missing are the "woman" #5, and the phantom #9. It's like this stein never existed at all. The set will be blue and brown glazes, and I have four of these in green and brown glazes. So I presume this last mystery stein may have a verse even less desirable than the "woman" phrase; I wonder what it could be? I believe it to be mold #9, just a hunch. How I love a good puzzle!

Wanted: Steins with English phrases. Send photos to klarckkc@gmail.com

Buckauer Porzellanmanufaktur and The Symbols of Commerce

By George Schamberger
SCI Master Steinologist

In the first part of this article I will introduce you to the *Buckauer Porzellanmanufaktur*, a porcelain manufacturer located in the Buckau quarter of the city of Magdeburg, capital of the German state of Saxony-Anhalt.

The Buckau porcelain factory was founded in 1833. At that time, Buckau was a village close to Magdeburg, in 1877 becoming an incorporated part of that city. By 1844 the firm had 200 employees, four ovens and their own decorator's workshop. They produced finely decorated porcelain in a variety of forms, primarily tableware, toilet items, vases, pots and a few steins. The firm participated in exhibitions in Magdeburg, Wittenberg and Altona, and was awarded a silver medal at the St. Louis World's Fair in 1904. The firm survived World War I, but its last production was in 1926, and by 1930 it was liquidated. Beer steins produced by Buckauer Porzellanmanufaktur are hard to find, but I will start by showing you two I have been able to find.

This first Buckauer stein (Picture 1) is referred to as "The Boozer Paragraph" for reasons which will become apparent. The front of the stein bears the prominent initials "EK," leading me to believe it was a special order. Both left and right sides of the stein are decorated with hops leaves and blossoms, and a ribbon bearing a verse.

To the left:

Die sindfluth kommt, die Welt ersauft, So riefen die Heiden-Fürsten und tranken die Biere ungetauft, mit heidenmässigen Dürsten.

The deluge will be coming, the world will be drowning screamed the heathen princes and drank the beer unbaptized, with a pagan thirst.

To the right:

Ein fleissiger Zecher, steckt sich fein, Den Schlüssel vom Haus, schon Morgens ein. Nach des Tages schweren Werken, Soll man laben sich und stärken.

A hardworking boozier pockets his house key in the morning, so after a hard day's work he can enjoy and fortify himself. [He doesn't have to wake his wife to get in the house.]

The porcelain set-on lid has a knob-like finial bearing the "boozier's" Paragraph 11 symbol, accompanied by a third verse:

Trinken ist das Best, schon seit 1000 Jahr gewest.

Drinking has been the best, already for 1000 years.

The lithophane shows a couple kissing over a garden fence.

The second stein is seen in Picture 2. Like the first, this one shows features which are consistent for the Buckau factory: set-on lids, and squarish branch handles rather than c-shapes. The base of this stein shows a lightly applied green stamp used by the Buckau factory (inset, Picture 2). (I will discuss their marks later in this article.) This stein provides a wealth of information related to the production facility and its connection to Magdeburg. The decoration is composed as five scenes which wrap around the entire body.

The scene to the left of the handle, which unfortunately is only partially shown in the available photos, features a smartly dressed woman looking at herself in a mirror. A flower pot next to her seems to be a reference to the wares produced in Magdeburg.

Picture 1



Picture 2



Continuing around the body from right to left, the next scene includes a porcelain tureen attended by three tiny dwarfs in the foreground, and the Buckau factory seen from the east in the background.

The central image (Picture 3) is of an attractive young woman holding a wreath in her left hand, and resting her right hand atop a shield. Beneath her feet is a small cartouche with the date 1895. This image is more significant than may first appear. The civic arms of the city of Magdeburg (Picture 4) are a virgin or maiden (*Magd*) on a city wall (*Burg*). The maiden holds a wreath in her upraised hand. This woman is the

Jungfrau of Magdeburg. Further signifying the connection to that city is an indistinct image of the civic arms on the shield.

Continuing around the stein we note the fourth scene with a collection of serving wares (refer to Picture 2). The *Alten Marktes* (old market) in the background still appears today as an identifying reference to Magdeburg.

The fifth and final scene on the stein is seen in Picture 5. It, along with the decoration on the knob finial, form an allegorical reference to commerce and trade, serving as the opening for the second part of this article.



The symbols of commerce:

In Picture 6, an enlargement of the scene in Picture 5, we find Hermes, the Greek messenger of the gods (Roman: Mercury). He is seated on a stone with a ship's anchor leaning against it. He has a winged helmet on his head, and holds a caduceus in his left hand. In the background a sailing ship floats on the water, and to the left side of the scene are two palm trees. This entire scene refers to the role played by the port city of Magdeburg in maritime commerce.



Situated on the Elbe River and founded by Charlemagne in 805, Magdeburg until 1631 was one of the largest and most prosperous German cities and a notable member of the Hanseatic League. The town had active maritime commerce to the west (towards Flanders), with the countries of the North Sea, and provided a link to the interior for both commerce and communication.

Hermes is the patron god of merchants, traders, shepherds, athletes, gamblers, liars and thieves. He functioned as the emissary and messenger of the gods. He is commonly depicted wearing a winged helmet and with winged feet, which helped him move quickly between the worlds of the mortal and the divine. His main symbol is the caduceus, a rod with two facing snakes. The statue in Picture 7 shows

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Mercury with his winged helmet, winged feet and caduceus.

The caduceus is often incorrectly used as a symbol of healthcare and medical practice, particularly in the US. The medical Rod of Asclepius has only one snake and is never depicted with wings (see Picture 8).



Picture 8: Caduceus at left, the Rod of Asclepius to the right.

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Another example of the trade/commerce occupations is seen on Mettlach stein model #2001K (Picture 10), one of a set of 11 "book" steins celebrating professional occupations (see Phil Masenheimer's book *Long Live the Occupational Stein Collector*). The inlay (Picture 11), which features the winged caduceus, proclaims *ZEIT IST GELD* (time is money), and *SOLL & HABEN* (debit & credit). The thumblift is a bust of Mercury in his winged helmet.

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Picture 12 shows the engraved scene on the front of a Biedermeier-era cut glass stein. Tied bales of goods appear behind the symbols of an anchor and caduceus.

12



13



The handpainted inlay (Picture 13) shows a coat-of-arms, with Felicitas, goddess of good luck, atop the helm, together with an anchor and a ship at sea. I don't know the significance of the bird at this time, perhaps one of our readers will know?

Returning to the Buckau factory:

The Buckau factory used several different underglaze and impressed factory trademarks (Picture 14). While these marks are well-documented, several of them are similar to other porcelain factories of the same time period.

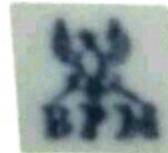
14

UNTERGLASURMARKEN



1839-1844

1844-1846



1846-1849



1849-1862



1862-1926

PRESSMARKEN



1850-1855



nach 1890



um 1900 (Export)

I did find one more stein made at the Buckau factory (Picture 15). It is a typical tourist souvenir, complete with the words *Gruss aus Magdeburg* (greetings from Magdeburg). The center scene is of the Hasselbacher Brunnen (fountains). This example, with a steeple pewter lid and C-shaped handle bears no similarity to the steins shown at the beginning of this article.

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Stein collectors frequently find images captured in porcelain in the base of a stein, as in the first steins depicted in this article. These images are produced solely by the translucence property of porcelain. First a flat wax disk or panel is created from a relief model of the desired image. The negative wax image is mounted on a stand with a light behind it, and fine details are added by further carving into the wax. The wax image is then used as a mold for fine-grained and very pure porcelain. When the lithophane is back-lit, the varying thickness of the image in the porcelain produces a visible image.

Beginning in 1850 the Buckau factory produced a variety of uncolored and colored lithophanes for window (*Fensterbilder*) and table display, as well as for the steins shown earlier.

Picture 16 provides a good example of the fine detail which can be achieved in lithophanes. This lithophane is 11.8cm by 13.7cm. All of the lithophanes seen here were produced in the short period between 1850 and 1853.



#552: Die Kätzchen, nach Meyerheim
The kittens, after Meyerheim

Picture 17 shows four colored lithophanes which were assigned sequential model numbers, presumably intended as a set. Picture 18 is a porcelain frame/stand for one of them. The stand would have been placed on a tabletop with a light source behind it.

The Buckau Porzellanfabrik was one of many small porcelain factories operating in Germany in the 19th century. Despite their high quality, the works of these firms are largely unknown except to specialists and local historians.

I extend my thanks to Walt Vogdes for help with this article.

Picture 17: Four colored lithophanes made by BPF



#527: Kasperle-Theater
Punch and Judy Theater



#528: Im mütterlichen Gespräch
In motherly conversation



#529: Die kleinen Fischer
The Little Fisherman



#530: Das Fest der Madonna
Feast of the Madonna

18



A Forensic Stein Investigation!

By Dennis Hunsicker
Gambrinus Stein Club

Every now and again, a unique stein surfaces that is so unusual and bizarre that it becomes an enigma and stumps the most knowledgeable and experienced stein collector. Such steins spark a debate, among stein collectors at chapter meetings, over thoughts and theories as to how it was made or even for what purpose. This is one reason why stein collecting is fun and interesting.

Recently, at a Gambrinus Stein Club meeting, Allan Fogel brought such a stein. He bought it in a lot and had put it away many years ago but recently had dug it out of storage and brought it to a meeting (Picture 1). He never saw anything like it before and had no idea why it was made but he believes it is extremely unique and probably a one of a kind.



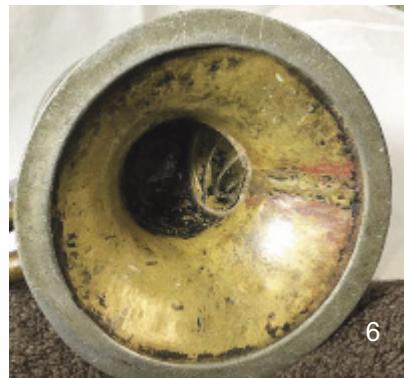
The stein in question is brass and cylindrical in shape with a pewter lid and foot ring. At first glance, you may just think that the stein is dirty or has tarnished areas. As it turns out from closer inspection, it appears to be cold painted with black paint around the lid and the bottom. Much of the paint had been worn off but enough can still be

seen to make out a scene along the bottom of buildings and trees (Pictures 2 & 3).



dice for a drinking game like many whimsical gaming steins. Taking a closer inspection of the underneath depressed area reveals a large hole going to the inside of the body (Picture 6).

The area is covered in spots with some sort of blacked resin as well. Allan stated that he fished a plastic cable tie



Further inspection of this stein reveals a shallow inner area where your drink would be held (Figure 4). That is very odd! Only about half of the inner space is for holding a liquid. Turning the stein over only deepened the mystery. A large impression is in the underneath side (Picture 5). Why would someone do this? It certainly has no function to hold liquid or a glass bottom to

a few inches into the hole but could not figure out where the plastic strip was going and what purpose that the hole served.

What I found also interesting is the rather strange shape to the handle (Picture 6). I have never seen such a handle placed so low on the body which caused the shank for the lid to be very long. You can find low attached handle with long shanks on glass steins but not usually on metal steins. As I looked over the handle attachment, I noticed something odd here at well: a drilled hole in the body behind the shank (Picture 7). Allan stated that he also fished a plastic cable tie into this hole, but same as before, he could not tell where it went or what was its purpose.



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Now the debate among the other stein collectors began. What is going on with this stein and what is its purpose. Ideas of the hole design were being tossed around such as a possible puzzle stein or used to hold something for an aroma therapy while drinking the beverage. Most at the meeting had no idea and were perplexed with its oddity. When I had my chance to closely inspect the stein, I noticed that the bottom hole what not just a hole, but an

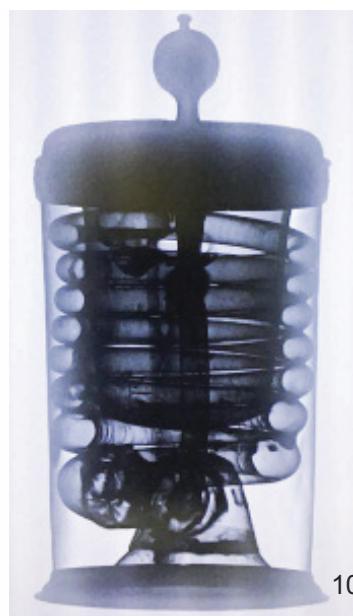
opening to a tube. I could see the same tube style with the hole behind the shank. It was obvious to me, that both holes must be connected to each other! As I put all of the clues together: depressed area in the bottom, a hole in the depressed bottom and one at the top and possibly connected by a long tube, blacked area on the bottom with some sort or residue, and finally a shallow drinking chamber. A clear picture came to me. This much be designed to keep you drink warmed up! I envisioned a stoneware plate with a hot amber sitting on it. This stein is placed over the hot amber. The heat from the amber would rise up and travel into the tube that is wrapped around the inner chamber of the stein, heating the inner chamber holding your drink and the excess heat would escape out of the upper hole. With the upper hole above the handle being much lower on the body, your hand would be clear from feeling any heat coming out of the hole. With the hole being behind the shank, it would be off to the side of your face, while drinking and therefore sparing you from getting a facial burn. At the meeting, everyone felt that my deduction was sound and made all too perfect sense.

A theory can be challenged but concrete proof cannot be disputed. How was I going to prove that I was right? Further forensics need to be per-



9

formed. How can I see what is going on inside? Maybe use a tiny camera on a flexible cable? That would not



10

work. I need to see the big picture. As it turns out, in my profession, I so happen to have access to an x-ray machine. I borrowed the stein from Allan, and had it x-rayed to peek inside.

As soon as I placed the stein under fluoroscopy or "live x-ray." As you can see (Pictures 9,10), the inside of the body clearly shows not only is there a tube traveling from the bottom hole to the top hole, but it coils around the inner chamber several times. Therefore, there is one reason and only one reason for such a design... conduction heating of the inner chamber! At last, my theory is proven without a shadow of a doubt.

Obviously, using x-rays to scan every stein would not be feasible, but on the rare occasion when no other options are available, it might be possible to peek inside. I could not resist but to x-ray one more stein. I tried this process with a porcelain puzzle jug I owned (Pictures 11,12,13).

It is just absolutely amazing. No one ever knew or could imagine how a puzzle jug is formed inside the lip and handle without smashing it and looking at the pieces.

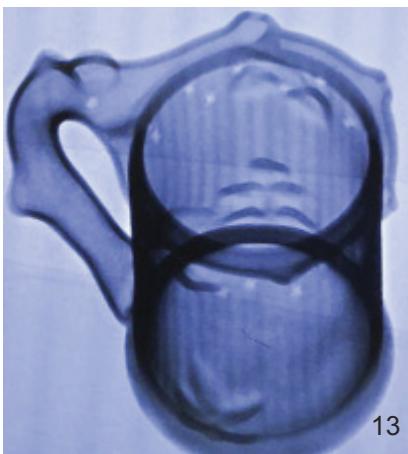
As you can see, the inner tube structure of the handle and one lip opening are connected while the rest of the lip openings are sectioned off. Hence, the inner configuration of a puzzle jug is revealed.



11



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For the first time in SCI history, revealing the inside design of a stein with the use of an x-ray has now been done. This experiment was so amazing. I knew right then and there that I had to own this brass stein. Since I had done the complete forensic analysis to prove my theory, and some negotiation, I am now the proud owner for this extremely rare stein, and it is on display with the rest of my collection. I am looking forward to the next new and exciting odd stein to come my way!



Repairs: Detraction, or A Thing of Beauty?

By Eric Salzano

When we start collecting, one of the first things we learn is how to assess the value of an object we wish to add to a collection, we do not want to overpay in order to obtain it. Two of the most important considerations are rarity, and condition of the object. For this article we will focus on condition, and more specifically, if the object has been repaired. We have been taught to acquire items that are in "mint" condition. The term mint is actually an odd choice for a descriptor, as it refers to the minting of coins, and the perfect condition they are in when they are freshly minted. The term has found its way into other categories where it still has the meaning of "perfect condition" of an object. We have learned that we want to acquire the item in "mint condition" and unless the item is exceedingly rare, we tend not accept anything less.

The focus of this article will be old pieces, more specially pieces greater than 200 years old, pieces that were broken in some way and repaired, not recently, but closer to when the piece was produced. In my mind this is a completely different situation than a broken Mettlach that was damaged and repaired 40 years ago to make it look more aesthetically pleasing to the owner.

One of the things I look for when I acquire an antique object is the level of craftsmanship and skill that was involved in producing the piece. Also understanding that these objects were used, they sometimes were broken or damaged. The pieces were not necessarily a disposable object to the people who owned them, and often they were taken to be repaired. While most repairs were done in pewter, sometimes other materials like silver were used. In my opinion, in some cases the skill and workmanship involved in the repaired pieces makes them more interesting than an unrepainted piece. I have found that most collectors avoid these pieces, making them much more affordable to acquire. Also let's not forget the fact

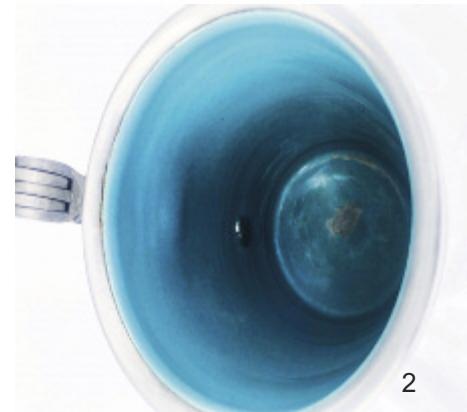
that the craftsmanship has lasted in some cases hundreds of years perfectly intact.

Let's have a closer look at some of these pieces.

First is a wonderful turquoise piece that the handle had broken off (Pictures 1,2). The repair method was to take a stoneware handle and attach it to the faience piece. The handle is a different color, wide pewter fittings hold the handle tightly on the piece. On the inside of the bottom where the handle was attached a hole was drilled and the pewter helps hold the handle tightly on the inside of the stein.



1



2

Pictures 3 and 4 show another, smaller Faience piece. This piece has a pewter handle. The body of the stein where the handle was broken was finely ground down, so the new pewter handle is nicely sculpted to the body of the piece. The handle is attached also on the inside with pewter, again perfect fit, handle is 100% tight very well done.



3



4

Next is a bulbous Westerwald stoneware piece made in the early 1700s (Pictures 5,6). On this piece, only part of the handle broke, the top part of the handle was still intact. The repair solution was to take another piece of a handle attach it to the existing handle and the body of the stein. A Pewter band was then attached from top to bottom to reinforce the repair. Again, the repair is tight, I'm guessing stronger than an original handle.



5



6



7



8

Pictures 7 and 8 show a stoneware piece circa 1680 where the handle broke, and an entirely new Pewter handle was put in its place. Also interesting is the handle was designed to look exactly like the original handle in shape, and style complete with a Pewter band on top of the Pewter, quality workmanship, still looks and functions great.

For our next piece (Pictures 9,10) we go back to the 1500s to look at this Sieburg "Trichterhalskrug". This piece had a wonderful appropriate shaped Pewter handle added where the old handle broke off. The amazing thing is this beautiful repair is still perfectly in place and functional 400 to 500 years after the work was done.



stalled and bent into position on either side of the handle. Also, holding the band on the bottom of the piece, is a pin and hinge construction. The piece has an Angel thumb lift and engraving on the handle, and on the lid. The engraving on the lid is a man, it could be the owner of the piece. Either way, whoever had this little gem repaired loved it very much and so do I.



Summing things up, the next time you hold an old piece that has a repair, take a moment to appreciate the craftsmanship involved in repairing the piece. If I were given a choice between a regular piece and a wonderfully repaired piece, I would choose the repaired piece. The craftsmanship, style, and quality of the repair, makes the piece more interesting to me.



My final piece is my favorite (Pictures 11,12,13). A small delicate piece from the 1600s, with an exquisite repair. The handle broke off and the repair was done in silver. Not only was a new handle installed but a silver ring was put around the base to protect it. This repair was done in the 1600s. There is a pin at the bottom of the handle and at the top "pin and hinges" have been in-



The water is for all times the best of God's gifts. But I was taught humbleness and do not always have to have the best.

From George Schamberger

Photos From the Road

Fifty Fifth Installment

By Ron Fox

SCI Master Steinologist

In spite of the virus, I hit the road for my spring trip across the country at the beginning of April. Armed with an assortment of masks and hand sanitizer, I began my 10,000+ mile trek. After a quick visit with Rich Cress and two other collections in Colorado, I beat a path to the Kentucky home of Mike Adkins. We have spoken a lot at conventions, where I learned of his love for early stoneware steins. I have wanted to see his collection for some time, so I was not going to pass this opportunity.

This page starts with three examples from the Wetterau Hessen factory. They are made of earthenware that is dipped into one color glaze and then into another contrasting color glaze. Once dry, the artist lightly scratches through the top layer. After it is fired, the under color shows through with the artists design. This technique is called sgraffito. The first two steins are their typical brick red showing a yellow design. The last Stein is an unusual dark brown showing the yellow. A super Stein.

The middle row has three very different 17th century stoneware steins from the Annaberg factory. The first features a black glaze covering the body. It makes a great canvas for the multicolored enamel decoration of a double headed eagle. Next is one in an unusual salt glazed brown color with black. These two-color steins are hard to find, and this is the first one I have seen with colored enamel as well. Last is the rarest type from this factory. It has a blue glaze with enameled decoration. What a treat to handle these pieces.

The bottom begins with an 18th century stoneware Stein from the Muskau factory. It is decorated with a brown salt glazed body and black glaze.

The next Stein is a wonderful shoemaker occupational from the Altenberg factory. The decoration is done in an applied beaded pearl-work. The body is further embellished with eight pewter body bands set into grooves in the stoneware.

The last Stein on this page is another 18th century stoneware from the Altenberg factory. The beaded decoration is formed in a busy diamond pattern.





Mike also has a great collection of Creussen steins. He did a wonderful article on them in a previous *Prosit*, so I did not want to repeat those photos. If you did not read it, you may want to check it out. It was two or three issues ago.

Mike used to have a cat he loved. The cat has passed, but he collects cat character steins in tribute to his feline pal.

The top row begins with a cat Stein from the Diesinger factory. It is of a cute kitten in a 1/4 liter size. There is a 3 liter mother cat variation that is hard to find.

Next is another pottery cat Stein. He does not look very happy.

The top row ends with a Schierholz porcelain Stein in the shape of a rooster. He is wearing a jacket pinned with a medal.

The middle row starts with another Schierholz porcelain Stein. This is a very rare variation of the cat with a hangover Stein. This is decorated in black and grey and marked Hidegeigey. He was the cat in the opera from the Trumpeter of Säckingen.

Next is a character Stein of the Nurnberg tower. This one is a bit more unusual with the vines climbing up the tower.

The middle row ends with the beehive Stein. This is another rare variation that has many more bees than the usual one.

The bottom row begins with a Mettlach Stein made for the American market. It was made as a souvenir for the sailing harbor town of Newport, Rhode Island.

Next is another character Stein. It was originally designed for a tower in Berlin, but the manufacturer decided if they put on a domed lid and paint a Munich child in the doorway, they could pass it off as the Frauenkirche.

The last Stein on this page was made for Yale University. They show the school seal and baseball players on one side and football on the other. These were made for the other Ivy League schools as well.

I really enjoyed my time at Mike's home and look forward to going back soon.

When I joined SCI, back in the early 1970's, one of the first collectors I became friendly with was Dennis Wilson, in Indianapolis. It had been over 25 years since I last seen his collection and there was time in my schedule. As you will see from the next couple pages, it was a great stop.

The first two steins on the top row are made in the faience style, with the type of pewter lids you would expect on an 18th century stein. I was shocked to see that they were made by Merkelsbach & Wick in the late 1800's. I have never seen anything like this, from this factory before.

The top row ends with a super relief porcelain stein. It has repeating decorations of a woman riding what appears to be a dragon. The detailed silver mounts help make it a real stand-out.

The middle row shows three examples of Royal Vienna steins. The first has an unusual fancy relief silver lid. The second has a decorated all porcelain lid. The last one has no scene, but rather a gilded floral decoration around the entire body. Each a bit different than what you usually find.

I find, that like myself, many stein collectors are attracted to goblets. The bottom row begins with an attractive example. It has an amber stained body with a delicate wheel-cut design and initials.

Next is a beautiful wedding beaker. It is made in an unusual cranberry color with gilded floral enamel decoration. It was made by the Austrian firm of Josephinen Hütte.

This page ends with an elaborate carved ivory stein. It features a busy battle scene that wraps around the entire body. The lid, top rim, handle and base rim are made of gilded silver with hand chasing. This stein was made in the late 1800's.





This page starts out with three Art Nouveau decorated salt glazed stoneware steins. The second and third were designed by Herta Kasten for Reinhold Merkelbach in 1909. The second is as wide as it is tall. It is difficult to tell, but it is one liter in size. You have a cat facing a monkey, with the paragraph 11 symbols between them.

The middle row begins with an unusual military stein. It is decorated with an early German bi-plane, with an iron cross on each wing. The lid is engraved to Pionier Weigel, who belonged

to an experimental unit that was called a Fliegerstation. A Fliegerstation was an airport. His years of service were 1911-1913. Rare subject for that time.



Next is an uncommon Mettlach print under glaze. It is decorated with a soldier that seems to have everything needed to fix a great dinner.

The middle row ends with a Viennese enameled silver stein. It has a hand painted Romanesque scene of women bathing in an outdoor stream. The lid, handle and base is gilded silver.

The bottom row begins with a large 1 1/4 liter Westerwald stoneware stein from the late 1700's. It features a combination of applied relief, scratch and cobalt glaze decorations. A great example for any collection.

Next is a tremendous work of art. This carved ivory has incredible detail on every part of its body. The figural handle and finial are wonderful. I especially like the ivory hinge. What a treasure.



The last stein from Dennis' collection is both a character stein and an occupational. It is in the shape an electrical insulator. It is decorated with a large electrical machine. A pretty nice stein to have.

After a few more stops in the midwest, I drove directly to the New England area and the home of Bob Horen. He lives on Cape Cod and these last couple years, his collection has become one of my favorites. He has a great eye for the rare and unusual. He is also one of the more knowledgeable stein collectors in this country.

The top row begins with three unique Bohemian glass steins. The first is an overlay with busy floral pasty enamel on a faceted body. The silver mount holds a matching glass inlay.

Next stein has a glass technique seldom seen on a beer stein. This technique is called latticino and is the process where glass is created using twisted colored glass canes. As you can see from the photo, it makes for a beautiful stein.

The third stein is made of opaline glass. It is translucent instead of transparent and makes a wonderful background for the pasty floral enamel. The fancy relief silver lid only enhances its beauty.

The middle row begins with a pottery stein depicting Neuschwanstein. It shows king Ludwig, who was responsible for having it built.

When I saw this next stein for the first time, I thought it was Russian enamel. To my surprise, it was made in Norway by the silver firm of Marius Hammer in Bergen. They were known for their fine jewelry.

The middle row ends with a glass stein having a cute scene of a frog drinking from a stein. The enamel is both opaque and transparent.

The next two items in the bottom row, were made by the Munich firm of Max von Heider. Even though they are not steins, they certainly grab your attention.





This page begins with a clear glass stein from the Poschinger glass firm. It depicts a woman with a large pig dinner on a platter. This stein comes in various colors and with and without forced bubbles in the glass.

The next stein is also made of glass and features four students involved in fencing. They wear their fraternal caps and colors.

The top row ends with a stoneware stein decorated with a walking beer stein and radish. It is believed it is a Hohlwein design.

The middle row starts with a late 16th century stoneware stein from Raeren. The lid is 19th century, put on many years after the stein was made.

Next is a very unique stoneware stein. It has a floral decoration on a fluted body. The pewter lid continues this fluted shape coming to a point like a prism.

The middle row ends with an Altenberg stoneware stein made for a butcher. It is from the early 18th century with applied beads forming the decoration.

The bottom row begins with a tall green glass stein. It is covered with colorful floral enamel. The lid is made of silver and has a pin when pulled easily detaches the lid.

Next is a large wide stoneware stein from the Creussen factory, made in the early 1600's. The applied relief is of the twelve Apostles originally void of any enamel. A great early example from this factory.

The last stein from Bob's collection is this tall slender clear glass stein. It has an elaborate gilded floral design on a fluted body. It has a matching glass inlay set into silver mounts. This type of stein is not commonly found and the gold decoration is without any wear.



After my visit in Cape Cod, I drove directly to Long Island and my eldest daughter's home. The high point of my trips back east, is the time I get to spend with my children and grandchildren.

After a couple days visiting, I went to the home of Dan Cipriano. Before I moved to the west coast, I spent a lot of time at his house. His collection is large with wonderful variety. It is always a treat to go there.

The top row begins with a Faience stein from the Austrian pottery in Salzburg. The scene is of a holy man holding a cross, possibly a pope.

Next is a faience stein from a firm in Nurnberg. It features a holy man in a robe, with a dog at his feet.

The top row ends with another Salzburg faience stein. It too shows what appears to be a pope.

The middle row shows a Nurnberg faience stein. The decoration seems to be the Christ child in the lap of a monk. I think monks came along much later.

Next is another Nurnberg faience stein, but this one is multi-colored instead of the more common blue on blue decoration. It is of a biblical scene of John the Baptist baptizing Christ.

The middle row ends with a Nurnberg faience having a scene of Madonna and child. I guess you see a pattern here? Danny loves religious subject matter.

The bottom row starts with a Nurnberg faience depicting Saint Gallus. He was a 7th century disciple of Christ and he accompanied Saint Columbanus on his mission from Ireland to the continent. Next is an Austrian faience with the image of the Virgin Mary.

Last stein on this page is yet another Nurnberg faience. The scene appears to be of another Pope.





This page begins with a one liter porcelain Royal Vienna stein. The hand painted scene is from the famous German artist Eduard von Grützner. He was famous for his detailed monk paintings.

Next is a one liter pewter occupational stein. The carved ivory insert on the front of the stein is very unique. I have not seen that before.

The Germans made steins from many different materials. This next stein was carved from a coconut. The handle, base, top rim and inlay rim, are all made of fancy silver. It also has a silver finial. A very different stein.



The middle row begins with a stein from the Münchener Werkstätten für Keramische Kunst, Munich Workshop for Pottery Art. This gooseneck stein has unusual orange glaze.

Next is an unusual 18th century stoneware stein from the Muskau factory. It has an applied relief panel of a woman.

The middle row ends with a porcelain Capo-di-Monte stein. The relief battle scene is delicately hand painted. The all brass lid is different from what they usually used.

The bottom row starts with a large wide 1 1/2 liter stoneware stein from the Creussen factory. It is from the mid-1600's and has colorful hand painted enamel on the relief scene of the 12 Apostles. A very impressive stein.

The last stein in this installment is another big Creussen stein. The front scene is Christ being crucified. A great reminder of the sacrifice God made for you and me.

This ends another segment. Keep those invitations coming and you can see some of your steins in an upcoming issue.



A Unique Reservist Plate

By George Schamberger
Master Steinologist

I'd like to show you a 10 inch Reservist plate, named to Reservist Bonnen b. d. 3. Komp. Train Bat.7 in Münster 1902-1903 (Picture 1).

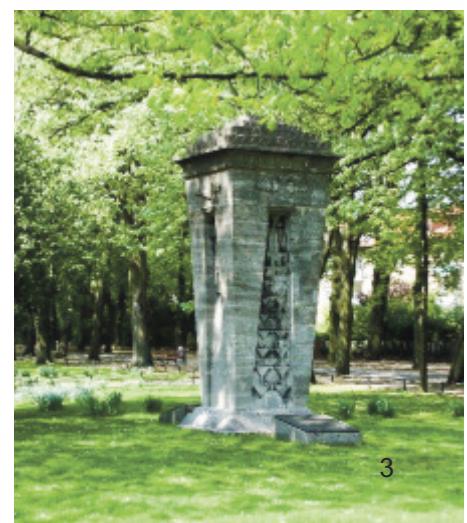
This plate was made by Villeroy & Boch in Mettlach and is so marked on the back. It is a unique regimental plate and masterly hand painted (Picture 2).

The word train was used to describe a column of vehicles or pack equipment, that transported material for the troops. This included the transport of military equipment, provisions, ammunition, bridge equipment, medical supplies, field hospitals and field bakeries, also the material for balloons, and gas.

Each Army Corps had about 30,000 to 40,000 men, also had 1,600 wagons that upon mobilization the Train Bat. furnished with wagon masters, for the number of wagons needed, drawn from discharged soldiers in the reserve. The Train could not possibly train enough horse driver/wagon masters for the wagons needed. Upon mobilization a large number of former cavalrymen were assigned to the Train. One Train Battalion was allocated to each of the 25 Army corps. Each Battalion (had about 465 Train soldiers) was organized into four companies, each comp. had about 115 Train soldiers.

The Train furnished the wagons and drivers but not the supplies themselves. The supplies were furnished by other units and the Train just delivered them.

The 7, 9, & 10 Train Battalions were under the Train Command of the VII, IX and X Army Corps. The 7. Westphalian Train battalion was raised 1853 and stationed in Münster Westf. It remained there until disbanded 1919. In peace time the Train trained Soldiers to be horse drivers and wagon masters, each Battalion had 13 wagons used for training only. Many soldiers learned the ropes, these wagons took a beating.



The Province Westphalia was from 1815 to 1918 a Province of the Kingdom of Prussia. Picture 3 shows the monument for the fallen Train Soldier from the 7th Train battalion in Münster.

Pictures 4 and 5 show a Train soldier with Pickelhaube helmet and parade

bush and a 2nd Train soldier with regular pickelhaube uniform. The train had light blue collar, cuffs, and epaulettes.



The saddle blanket was also trimmed light blue, leather belt and shoulder straps were white, on the shoulder strap an ammunition pouch was attached, as the Train was not a fighting unit the pouch held only a few rounds.

Below are two mounted Train soldiers, and a mounted Train rider with drawn sword (Pictures 6, 7, 8).



8

It always makes me smile, when I see the Train soldier with drawn sword on Train steins, as the Train was not a fighting unit. Nine out of 10 Train Re-

servists had a charging horse, a rider with a drawn sword, painted on their stein, pipe, or in my case, on the plate. After the Reservist was home with his family and friends, it must have made him feel good. Who would know the difference between an Uhlan (cavalry) and a Train Soldier.

Train Soldiers still used the Tschako Helmet, it was changed to the Pickelhaube 1903.

Train Battalions made up 5% of the whole German Imperial Army. I believe Train steins & Pipes are not rare, but they are uncommon. If somebody has a similar Reservist plate, please let me know.

In concluding, here is this little ditty the non-Train soldier sang.

*The best looking troop is the Train,
It carries his sword only to pretend,
The blade is soldered shut,
So he won't kill someone by mistake.*

They could joke all they wanted, about the Train but they had to depend on the train for the beer, Sauerkraut and Schnapps. Beer before bullets.

I want to thank my three good friends for their insight and suggestions; Maj. John Harrell, Ron Heligstein, and Sigi Schaich.

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The Carl P. Long Stein

By Frederick G. Irtz, II

Have you ever wondered about the individual history of those personalized military beer steins in your collection? A soldier's own stein, the one marked with his name that he kept close, would fill and drink from on special occasions (or not so special). I know I have. That is, however, with the exception of one, a Cold War Era stein where I actually knew, saw, and spoke with its owner. In the realm of beer Stein collecting, that rarely happens. His name is on the Stein: Major Carl P. Long, as is his regiment, the 112th, and his overall unit, the 28th Infantry Division of the US Army. I had the privilege of first meeting Mr. Long about 1955 when I joined the Boy Scouts. His son, Sam, was a troop member. Sam and I kept in touch over the years along with many other troop members. Our fathers, most of whom had served in the military during WWII, taught us many great lessons about life because of their military backgrounds.

Major Long's Military Service

Major Long served in the 112th Infantry Regiment, which was a part of the 28th Infantry Division ("Keystone"). This Division is a unit of the Pennsylvania Army National Guard and is the oldest division-sized unit in the armed forces of the United States. Some of the units of the division can trace their lineage to Benjamin Franklin's battalion, The Pennsylvania Associators (1747-1777). The division was officially established in 1879 and was later redesignated as the 28th Division in 1917, after the entry of America into the First World War.

It was originally nicknamed the "Keystone Division", as it was formed from units of the Pennsylvania Army National Guard; Pennsylvania being known as the "Keystone State." During World War II, it was given the nickname the "Bloody Bucket" division by German forces due to the shape and color of its red keystone insignia.

It was involved in significant combat during WWII. After the war ended, it returned to the US and was deactivated. However, On November 20, 1946, the division was reactivated and again returned to the Pennsylvania National Guard. Then on September 5, 1950 it was again ordered into the active army. After which, it was sent to Germany to augment NATO forces where it remained until May 22, 1954.

The 112th Infantry Regiment was a part of the 28th Division beginning on February 17, 1941 and participated in many battles in Europe during WWII including what is known as the Battle of the Bulge. It is unknown when MAJ Long was first assigned to the 112th Infantry Regiment. One photograph I have, shows him as a Captain and from a conversation with him, I believe the photo was taken somewhere in Germany. He told me one time that after the war, the Germans would sell just about everything they had for a little money to purchase the necessities of life, when they were available. From another photograph, it appears that MAJ Long was a member of the regimental staff in 1950. When the 112th went to Germany, MAJ Long was the Regimental Adjutant. The Regiment was stationed at Heilbronn, Germany (Picture 1) where it remained from 1951 until 1954 when it was inactivated.

The Major Carl P. Long Stein

First, looking at the front of MAJ Long's Stein we see the owner's name, MAJ Carl P. Long (Picture 2).



1

Under its lid ring and on the body is a banner stating this is the Regimental Headquarters for the 112th Infantry Regiment. Underneath that is the unit shield or "arms" of the 112th Infantry Regiment.



2

To the left of the shield is what could be either a regimental flag or a 28th Infantry Division flag or a 9th Army Flag. To the right of the shield is the American Flag. Underneath is a scene of Wharton Barracks. The Barracks was a group of buildings built for the German army in 1935. The scene is basically identical with a 1952 photo of the entrance to the Wharton Barracks (Picture 1). Excepting the snow and the guard shack it is substantially identical with the front of the Stein.

At the bottom of the Stein is the word



ADJUTANT. This was MAJ Long's position with the 112th Infantry Regiment. Military folks would refer to his office as the G-1 Office, which was responsible for all the paper administration required for the unit.

On the left side of the stein is the Keystone symbol of Pennsylvania (Picture 3) reflecting that this was a Pennsylvania National Guard unit. On the right side of the stein we see the city shield of Heilbronn, Germany (Picture 4). The finial on the domed lid (Picture 5) is that of a soldier, standing at attention, with a rifle, probably an M-1 Carbine, over his right shoulder. This probably is to represent the guard at the entrance of the compound. The thumblift shows the emblem on the hat and lapel of enlisted personnel. The lithophane (Photo 6) is the normal nude which is characteristic for cold war steins.

112th Infantry Regiment Coat of Arms and Heraldry

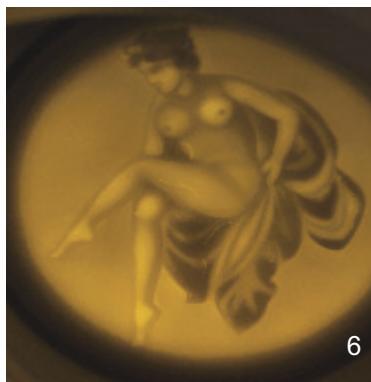
The heraldry for the shield is stated as: In 1951, a rampant lion as found on the arms of Belgium and the Grand Duchy of Luxembourg grasping a red cross of the province of Lorraine in France were added to the old coat of arms of the 112th Infantry Regiment."

The lion is in the infantry color and both symbols represent the locale of the

regiment's combat in World War II.

The shield is white, the old infantry color. Service in the Civil War is shown by the cross patée, the badge of the 5th Corps, 3rd Division, in which the organization served in that war. The Spanish castle indicates service in

Puerto Rico during the Spanish-American War, while the bridge, which is a representation of the bridge over the



Vesle River at Fismes, France where the regiment saw its hardest fighting, symbolizes service in World War I (Source, Internet Search).

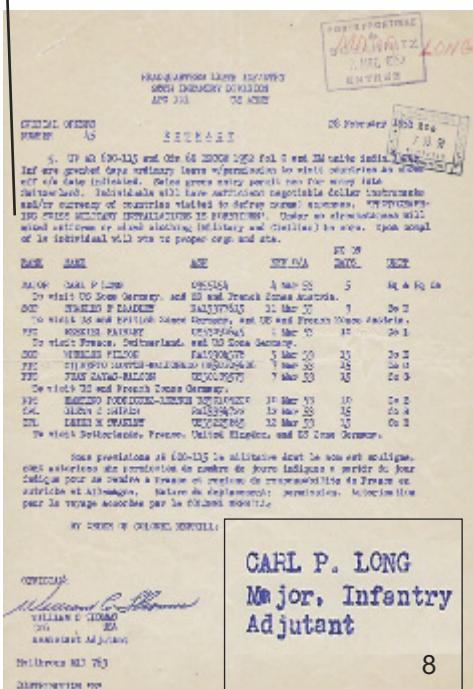
Picture 7 is a photograph of MAJ Long and Picture 8 shows a copy of his orders, dated 28 February 1953, grant-

ing him 5 days leave.

If you note at the bottom of the orders, Carl P. Long is identified as the Adjutant. Kind of nice being able to authorize your own vacation time, though in the military that really does not happen. An interesting part of the orders is the specific language as to which zones



could be visited, and the part in capital letters **PHOTOGRAPHING SWISS MILITARY INSTALLATIONS IS FORBIDDEN**. Remember, this was still the cold war and preventing the "enemy" from obtaining information about your forces was vitally important.



Stacked Bullet Regimental Stein

By Ron Hartmann and Peter Meinlschmidt



1a



1b



1c

In this article I would like to describe a half liter porcelain regimental stein with the relatively-rare "stacked bullet" pewter lid (Picture 1). The original owner was Reservist Hornist (bugler) Schäfer, who served from 1910 to 1912 with the 2nd company of the 6th Rhenish Infantry Regiment No. 68 in Coblenz (today written as Koblenz). This regiment had been raised in 1860 and was based in Coblenz since 1871. In 1864 and 1865 the regiment had briefly been stationed in the Fortress City of Luxemburg and participated both in the Austro-Prussian War of 1866 and the Franco-Prussian War of 1870/71. The regiment's honorary Colonel was from 1899 to 1913 the (German-born and descending from the Hohenzollern-Sigmaringen dynasty) Prince Ferdinand of Romania (who was the King of Romania from 1914 to 1927).

The basic color of the regimental shoulder board was light blue with the red numerals "68" (Picture 2). A standing soldier is shown on the left of the cen-



ter motif. He can be immediately identified as a bandsman from the so-called "swallow-nests," a special musicians' insignia worn on both shoulders of his tunic (Picture 3). Two drummers

and two buglers were attached to each infantry company as bandsmen and signalers.



The center motif of the porcelain stein (Picture 4) shows a laurel wreath framed view of the equestrian statue (which was inaugurated on 31 August 1897 in the presence of Kaiser Wilhelm II.) of Kaiser Wilhelm I (born 22 March



4

1797, King of Prussia as of 18 October 1861 and German Emperor from 18 January 1871 until his death on 9 March 1888) located at the so-called "German Corner" (a backfilled tip of land at the confluence of the Moselle River into the Rhine) in Coblenz. The memorial had a total height of 122 feet with the copper equestrian statue alone measuring 46 feet. This landmark was supposed to mark the founding of the German Empire associated with the proclamation as Emperor of Wilhelm I plus his previous service as military governor of the Rhine Province (1849 - 1857) as well as his connection with



5

the city of Coblenz. During the advance of the US Army by the end of WW2 the statue was shot down (on 16 March 1945) from its pedestal which remained empty for many decades. (Picture 5).



6

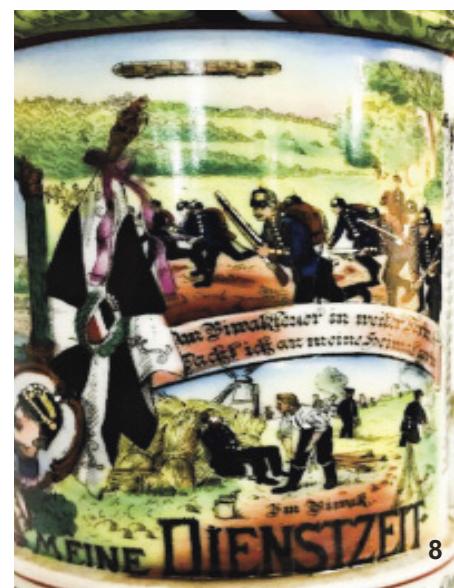
Only after a crowd funding campaign had yielded enough money, a newly reproduced identical equestrian statue was set up by early September 1993 and solemnly inaugurated on 25 September 1993 (Picture 6). As a small "caper of history" the statue had first been set up exactly on 2 September, the so-called "Sedan Day" commemorating the German victory over France during the Franco-Prussian War of 1870/71 when Prussian King Wilhelm I had been the commander-in-chief. This occurrence was hardly mentioned in the German press but did not go unnoticed by the (more watchful) French

press and did not cause a scandal. Below the monument scene is an oval medallion on the left side with the imperial colors (black-white-red) and on the right side, a hand-painted portrait of Kaiser Wilhelm II wearing a spiked helmet. Between both medallions a partly rolled up regimental shoulder board is displayed with two crossed rifles over a knapsack shown at the bottom.

The stein has a total of 4 lateral views where the left top lateral view (Picture 7) shows the scene of a "Felddienstübung" (Field service exercise) and the lower view is showing a sentry-box scene in the city. The top right lateral view (Picture 8) shows a line of soldiers



7



8

advancing under operational conditions with the lower lateral view displaying a very unique "bivouac scene."



A soldier with a white dressing on his mouth and chin is shown sitting on a bale of hay while another soldier, who has shed his tunic and turns half his back to his comrade, is holding a pair of pliers in a stooped position with an "evil" smile on his face (Picture 9). Most likely he is about to extract an aching tooth from the mouth of his patient.

This scene on a regimental stein is indeed quite unique! Likewise, the "stacked bullet" pewter lid (Picture 10) is also very rarely encountered, which had been patented (ca. 1910) by the porcelain painter and pewterer Wilhelm Peter Kipper from Metz, Lorraine.



10

The lid consists of two superimposed rows of pointed bullets in half profile with the bottom row composed of 22 bullets and the top row of 13 bullets. The very top is made up of a two-man finial where the soldier on the left who is waving his cap as a farewell

gesture is the reservist and he bids farewell to a soldier dressed up for field service with a rifle and wearing a spiked helmet by a handshake.

Wilhelm Peter Kipper stamped his name in abbreviated raised letters as "W.P.K. i. M." (Wilhelm Peter Kipper in Metz) as well as a reference on the protected trademark with the words "GESETZLICH GESCHÜTZT" (legally protected) into the center of the inside of the lid. He operated a business as porcelain painter and pewterer from 1900 to 1914 at Pariserstrasse 24 in Metz (Picture 11, courtesy of Chris Wheeler from Stein Marks). The pointed bullet (Spitzgeschoß or S-Geschoß in German) replaced the former round head bullets and was introduced in the German Army as standard infantry ammunition by 1903.



11

"signature base" emerged starting from 1908 (and it is NOT necessarily combined with the "stacked bullet lid" (which appeared two years later), even though in some rare cases it is (if the service dates match).



12



13



14



15



16

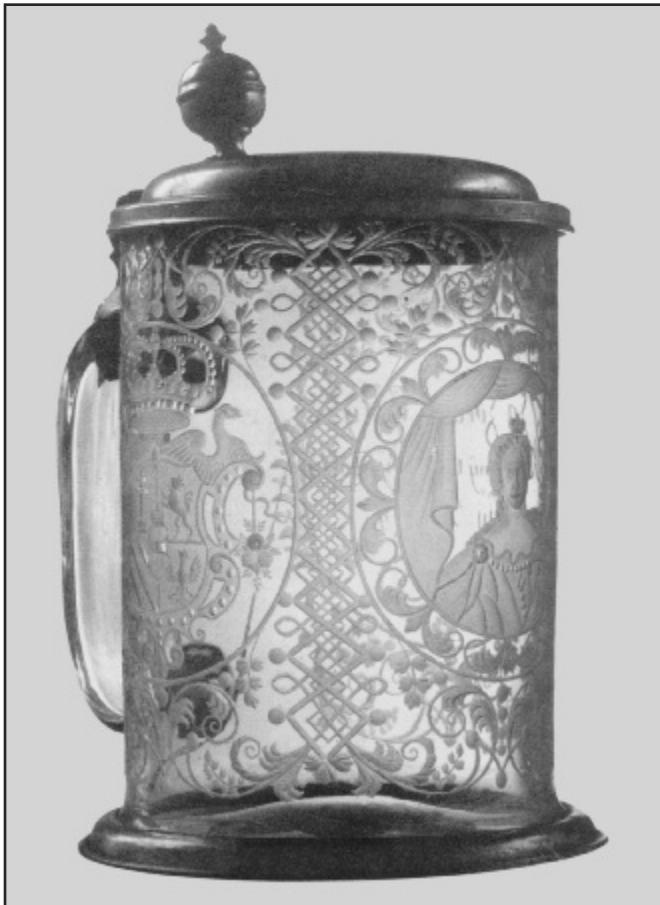
Addendum

By Peter Meinlschmidt

When we talk about Wilhelm Peter Kipper from Metz, we should also note that a very special "signature stein base" decor is inseparably associated with this porcelain painter. See Picture 12 for the variant in the "imperial colors" (black-white-red, which were also used on regimental steins of Prussian units) and there is also a variant in the Bavarian colors (white and light blue, Picture 13). Picture 14 shows the variant for the Royal Wurttemberg contingent (black and red), while Grandducal Baden steins came with the base (yellow and red, Picture 15) and Grandducal Hessian units with the base shown in Picture 16 (white and red).

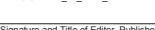
Generally, it is to be noted that this

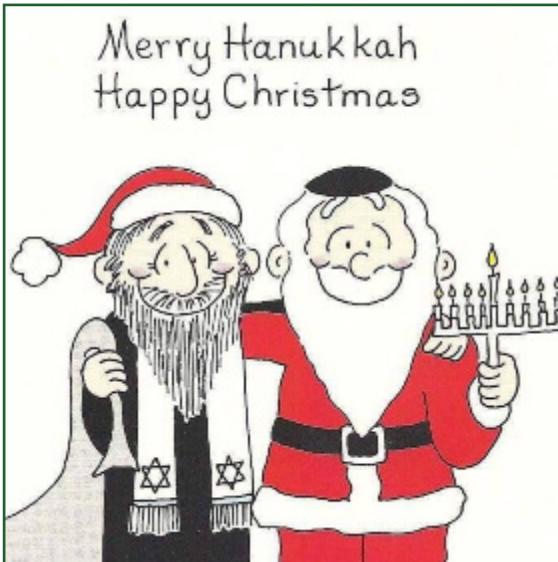
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Tankard engraved with portrait of Maria Theresia bearing a Czech inscription. Mid 18th century.

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