

STEIN COLLECTORS INTERNATIONAL

PROSIT



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The Beer Stein Magazine

June 2013

Plaster Tankards made by Plasta Crafts Company

By Martin Kiely



Identifying Faience

by William Hamer



A Barenjager: Bear Hunting on Horseback

by Dave Lowry



My Thoughts on this Stein

by Karl T. Lofthouse



Los Angeles SCI Convention Stein



Photos from the Road

by Ron Fox

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A Message from Executive Director David Lowry

We are looking forward to the convention at the end of June in Los Angeles!

We also continue to encourage the chapters to host conventions in your area into the future, beginning with next year 2014. Please contact me and/or our V.P. of Conventions Sue Fox to express interest and we can help.

A better process of encouraging members to renew their membership is being attempted. Renewals are continuing to come in. However, keep in mind that no matter how often certain members are contacted, they may not want to renew. As an example, in previous years I was interested in joining some American Breweriana clubs. I joined 4 of them to see what I received for my membership. After reviewing all 4 clubs, I re-joined two of them but not the other 2. From these 2, I received mailings, emails, phone calls, text messages, etc. The management of any club can try all they want but if someone is determined not to renew, they will not do so. But, of course we keep trying.

Occasionally, I receive a request for the speaker stipend from the chapters. There are quite a few chapters that are not taking advantage of this benefit. When scheduling a talk from an out of area speaker, contact me and our CFO sends you a check of up to \$400.

Also, in contacting the chapters for various reasons, I have used the person's email address that is listed on the website. I then have often received a reply that this person is no longer the contact person for that chapter. This being the case, please ensure that the correct person / email address is listed for your chapter on the SCI website. The other officers use this resource as well.

It has been said that the chapters have not been informed of what is going on with SCI between conventions. President Justin Pimentel and myself attempt to do so with these letters that are included in each issue of Prosit. In addition, we used to have the Chapter & Verse issues that were sent to the chapters. However, these were put together by the Chapter Development Officer which we do not presently have. Ralph Joyce was elected to this position at last year's convention. However, he had to step aside. The President and I then talked to quite a few members to see if they could do it. The willingness is not there. Rather than complain, how about stepping forward and fulfilling this role?? ANY organization is only as good as the people that comprise it; meaning that members need to step forward and fill roles that need filling.

For those that are attending the convention in June, see you then!!

Prosit !!



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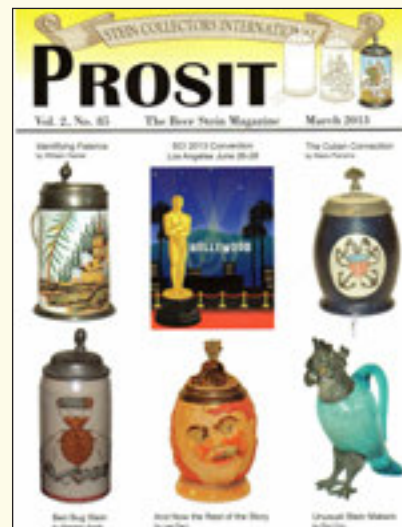
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My Thoughts on this Stein

by Karl T. Lofthouse

After purchasing this pottery stein with a transfer scene of a ship, I had some thoughts on why the ship's name was missing.

If the area on the bow was to have been left blank for the future insertion of a ship's name, it would seem to me that the shape would have been more rectangular than irregular like it is. In fact, I ran my fingernail across the blank area and it is clearly indented a few millimeters lower than the darker area surrounding it. So it appears that some of the paint has been removed.



Also, upon closer inspection of the area below the ship, clearly a flag looks altered.

I was thinking that if this was truly a stein intended to be used as a presentation, we would have run across far more than the 1/2 dozen that have been seen over the last 30 or so years. We would have probably seen this stein with different ship's names on them as though they were in stock somewhere waiting to be sold, customized, and then presented.

I came to the conclusion that this stein is about a specific ship, whose identity has been removed.

So I studied the stein and noticed it is flying the flag of some country (Germany, it turns out). It also has four stacks, which limits it to a very large class of liners, those designed for speed. The flag shown has an anchor, crossed with a key (this would be the logo of the shipping line and owner of the ship).



So I went on the internet and looked for early 20th century ocean liners and the very first picture that came up was the exact image on the stein. The ship was named "Kaiser Wilhelm Der Grosse", built in 1897, and was Germany's first shot at challenging the British domination of the passenger trade. At the time, this was the largest ship, the first four stacker, and very fast, winning

and holding the Blue Ribband in 1898-1900. This is an award for the fastest East to West transatlantic trip by an ocean liner. It was very prestigious and assured the liner and the shipping line that owned the ship much business in the passenger trade.



The flag logo turned out to be that of Norddeutscher Lloyd (NDL) shipping line which operated from 1857 till 1970 when it merged with Hamburg America.

Kaiser Wilhelm Der Grosse was pressed into military service during WWI and used as an armed merchant cruiser by the German Navy. She was fitted with guns and actually sank 4 or 5 ships (some of them passenger ships) before being destroyed herself during a battle with the British ship "Highflyer." There was some debate on this issue, the British claiming to have sunk the ship and the Germans claiming to have scuttled her.

It is obvious why this stein was made, to celebrate this famous and very fast ship, largest of its kind, winner of the Blue Ribband, and securing much passenger trade and a source of pride for Germany.

The question of why its name was removed along with that of the flag of its owner is less clear. But I'm thinking that someone who had possession of this stein commemorating such a Great Ship had become so disgusted at the ship's participation in the war, that they decided it was no longer a Great Ship and therefore removed the name of the ship, along with that of its owner, making the stein nameless. If I am correct, this could very probably have been done by someone who travelled on the ship and was aware of current events of the time. The name would have been removed in 1914, the year the war started and also the year the ship sank.

I would be interested in hearing from anyone that may have other information.

If this Stein could talk

by Stan Kasluskys



Figure 1-2 is of a Westerwald Steinzeug stein that sits proudly in my den here in the Blue Ridge of Virginia. I recently purchased it from an antique dealer who shares that he found it in an old barn in Lancaster County Pennsylvania.

My information courtesy of the SCI Library tells me that this stein is circa 1750's and comes from the region of the Rhine Valley often referred to as the Palatinate. The region extended from Switzerland up through present-day Germany and sometimes France (depending on which Prince had won the last scrimmage). Twice as tall as it is wide this stein shows its age beautifully with its light gray clay form and the tell-tale signs of having been turned on a potter's wheel, scribed with a design of a waterfowl and painted with cobalt oxide dyes. The stein was then placed in a kiln up to 2200 degrees and salt was introduced into the kiln creating the salt glaze. The bottom shows the result of cutting the stein off the wheel with a knife and then smoothing it with the potter's thumb.

Sources tell how potters from Holland fled the religious persecutions when Philip II in 1556 inherited the throne of Spain along with several nations including the Netherlands and settled in the Rhine valley. An industry of earthenware developed and gave the region the name "Krannenbackerland" or Jug Baker's Land.



So how was it possible that this stein came from the Palatinate to Pennsylvania and now to Virginia? Wouldn't it be wonderful if our steins could tell of their adventures? Of course we can never know for sure but the possible path of this stein tells a history that speaks to the core of our national spirit and the courageous people who ventured here.

Reflecting on where I came from, my Mother's family came from Pennsylvania "Dutch" stock. Lots of meat and mashed potatoes; green bean salad; noodles; sauerkraut; in short, comfort food. "Where did our ancestors come from", I would ask? "Pennsylvania of course", would come the reply. As I've reached retirement and finally found some discretionary time I began to study further the provenance of these people and their emigration from Germany.

Many colonial settlers in Pennsylvania, Maryland, Virginia, and Carolina came from the Palatinate; up and down the Rhine valley. From 1683 to 1776, 120,000 Germans arrived in the colonies. Genealogists can trace these families through the records of the Pennsylvania State Archives listing the many ships that arrived in the port of Philadelphia during this period.

To understand the great Palatinate migration one must go back to the Protestant Reformation of the sixteenth century, the resulting 30 Years War 1618-

1648, religious unrest, and the Peace of Westphalia that intended to bring it to a close.



The Peace established that three religions would be recognized in the area and that princes of each locality could determine which religion would be practiced in their domain. The Roman Catholic Church continued to be accepted by the Holy Roman Empire and France. The treaty however allowed religious freedom for the churches adhering to the Augsburg Confession. This included the Lutherans and the Reformed Church, which were followers of the Swiss reformer John Calvin. An ongoing problem in the region was that with the death of a prince or with the rampage of a neighboring lord the religious mandate might be changed and the non-adherents not willing to convert would be persecuted. Religious fervor swept the region leading to new forms of worship coming out of the freethinking of the reformation. Some were tolerated; many were not. Those calling for adult "believer's" baptism were particularly singled out.

A distant Grandfather of mine Wilhelmus Knepper, in 1708 broke from his Reformed church in Solingen and joined with a group of "Dunkers" by getting baptized in the Eder River. For this act of defiance against the practice of infant baptism he and his young friends were put on trial and sentenced to life in prison. After some years of hard labor, constructing the castle in Dusseldorf, a protestant benefactor from the Netherlands paid for his release on condition that he emigrate to America. In 1720 he arrived in Philadelphia to begin a new life and helped to form a Protestant denomination to be known as the Church of the Brethren.

Other distant grandfathers from Switzerland and Alsace were no doubt lured by the opportunities in the new world to purchase their own land, practice their religion, and an opportunity to practice a

trade of their choosing. Hardships in the Palatinate in the 1700's have been documented describing the area being ravaged by years of war. Taxes were issued to pay for these military exploits and the new appetites for lavish surroundings brought on by the splendor of Versailles that had bedazzled the many petty rulers of Germany. As if that was not enough hardship, severe temperatures created a mini ice age in Europe at that time and the harsh winters resulted in crop failures with loss of orchards and vineyards.

Real Estate promoters from England went to the Palatinate in 1705 and began advertising the opportunities that were available in the New World. Queen Anne of England took a special interest in the plight of Protestants and sent promoters to recruit families to move to the new world to work the plantations. William Penn went to the Palatinate to promote his new lands in Pennsylvania where religious tolerance and opportunities were promised for all. In some cases passages to America would be provided or purchased to emigrate and work the new lands. In other cases indentures would be signed to pay for transport. One Granddad, Christian Riddlesberger signed an indenture that eventually led to parcels of land in Carolina and Virginia. Many came to Pennsylvania, first to Germantown, then to Lancaster and then westward to the frontier of western Pennsylvania, Cumberland county and todays Franklin county. So many Germans populated Pennsylvania that the assembly considered, unsuccessfully, a bill making German the official language of the colony.

German immigrants became familiar with the Great Wagon Road. The road was an Indian trail at first and then a road enhanced by the proprietors of Pennsylvania which took settlers from Philadelphia to what was to become Waynesboro and Chambersburg. The Wagon road then headed south through the Appalachians through Maryland and Virginia. Settlers traveled the road looking for the promise of cheaper lands, and following their fellow congregants, spread churches and towns along the road. Today the Great Wagon road exists in modern form as route US 11 and Interstate 81. These German settlers, in spite of their often-pacifistic beliefs supplied many volunteers for the Revolutionary War.



The story of the ethnic groups that settled the Appalachian region and neighboring valleys is vividly told at the Frontier Culture Museum in Staunton Virginia. The Museum is an outdoor reconstruction of authentic farms from the areas in Europe where settlers came from in the 1700-1800's. The museum gives a hands-on feel for the origins of these courageous colonials. Visiting the museum one sees an authentic English farm, an Irish Farm, an African Village and a beautiful farm from the German Palatinate.



The German farmhouse and barn were moved from Hodt Germany in the Rhine valley and reconstructed in Staunton. Guides dressed in period clothing and cultural exhibits tell the stories of the early settlers, and the lands that they left in the Old World. The German farmhouse has a small yet appropriate display of beer steins that would have been in a Palatinate home.

It's easy to imagine that all of our steins have a story to tell if they could talk. Maybe yours was from Victorian times when someone took in "the Grand Tour" and brought back a souvenir. Maybe it was brought back from one of the world wars or military service during the occupation. Maybe it was a recent find in an antique shop in Europe on that special vacation you took. My Westerwald stein tells of a potter in the Rhine Valley, a family suffering the ravages of war.



economic hardship and possibly enduring religious persecution. Packed in sawdust in a crate, it went off on journey that followed its owners from the Rhine, to Philadelphia and then west through Pennsylvania and south to Virginia. It's a miracle that so many of these early steins still survive and an indication that they were special objects to their owners.

Whatever their journey these objects provide an opportunity to study their origins and the times and people who possessed them. They continue to enrich our imagination and education beyond their simple function...that of enjoying a great beer.

Sources-

- Early Palatine Emigration, Walter Allen Knittle, PhD, Philadelphia, 1937
- Westerwald Steinzeug 1600-1914, John McGregor
- The Origin of the Schwarzenau Brethren – Marcus Meier
- The Historical Sketch of Franklin County Pennsylvania – I.H.Mcauley
- The Riddlesbergers, Arthur R. Seder, Jr.
- The Beer Stein Book, Gary Kirsner

Weber's Dragoon Stein

by Richard L. Dorner

Reservist Weber served in the 5 Eskdr Drag Rgt. Freiherr v Manteuffel Rhein No5 Hofgeismar 1909 – 12. As a member of the 5th squadron of the Dragoon Regiment Number 5, Weber served with 32 other reservists. This unit was stationed in Hofgeismar in the district of Kassel in northern Hesse. This Rhenisch Dragoon Regiment was formed in 1860 and had garrisons in Frankfurt Main and Mainz until 1875 when it was moved to Hofgeismar, Hesse. The honorary title under the name Freiherr (Baron) von Manteuffel occurred on January 27, 1889. (Source: Herr, Ulrich and Nguyen, Jens, *The German Cavalry from 1871-1914*, 2006).



The honorary title under Freiherr (Baron) von Manteuffel was named for Edwin Freiherr von Manteuffel, a Prussian military officer and statesman who lived from 1809 to 1885. Freiherr (Baron) Manteuffel was a successful military leader in the Franco-Prussian War of 1870-71. He was promoted to the rank of Field Marshall by Kaiser Wilhelm I. (Source: Wikipedia).

Let us examine the stein in four parts: finial lid: body and base. The cone lid with the rider finial is six and a half inches in height. The finial alone is two and one half inches in size and consists of a mounted rider with plume and helmet fastened on a pedestal. The rider is holding his lance with pewter

pennon. In the bridle above the horse's eye there was a Stanhope, no longer visible. To the support of the finial is attached a dangling charm with a picture of Kaiser Wilhelm II.

The cone has three distinct relief scene sections. The first has a relief scene of a charging squadron in two waves of action. The second section has dismounted soldiers and canons. Included are also a relief figure of a trumpeter and a drummer ready to sound the call to battle. The third section has a close up view of soldiers with weapons in battle scene posture. The lid is complete with a Prussian eagle thumb lift. It has its wings spread and wears a crown and it is perched on what looks like a cannon ball. The finial and lid make a great crown for the body of the stein.



Just above the body in bold lettering appears the phrase: "Stolz zu Ross die Kaval-lerie, auf dem Posten spaet u. frueh" "Pride

for the horse of the cavalry, at duty late and early." The body of the stein has a band of blue with raised white design pattern at the top and bottom. These bands make the stein body design stand out and they divide the stein visually into three distinct areas of lid, body and base.



The cartouche: A horseshoe in the center serves as a frame for the Regiment number 5. There is a soldier in field dress wearing the Muetze (field cap) holding his Peitsche (whip). His cornflower blue uniform with poppy red collar, cuffs and piping make him a central eye catching figure. Notice the flags and shields are arranged in a letter X formation. One arm of the letter X features the colors of Prussia black and white in a shield and flag; while the other arm of the letter X features the colors of Imperial Germany red, white and black in a shield and flag. The flowing winding ribbon banner near the base crosses the entire

body of the stein with the unit information of "5 Eskdr Drag. Rgt. Freiherr v Manteuffel Rhein. No5 Hofgeismar 1909 – 12." A flowing ribbon banner above the cartouche pays tribute to Reserv Weber.



The left panel has cavalry men bidding farewell to their loved ones in a very colorful village scene with the caption "Die Trompete ruft zum Scheiden Drum mein Maedchen lebe wohl." "The trumpet sounds for us to depart, so be well my love." The right panel features a squadron of cavalry in battle charge holding lances with black and white Prussian pennons. The caption "Wo Dragoner attackieren Muss der



staerkste Feind verlieren." "Where Dragoons attack, the strongest enemy must lose." The colors are clear and bright and make the body of the stein very eye catching and appealing.



The three inch high base of the stein, features the heads of two horses in larger relief images and they flank a large horseshoe within which is shown a charging Dragoon cavalry man in full dress uniform. The horseshoe design of the cartouche and base make an unusual decoration. A flowing ribbon contains the phrase, "Wer treu gedient hat seine Zeit dem sei ein voller Krug geweiht." "He who serves his time well, he should be honored with a full mug."

It is more than likely that Reservist Weber knowingly selected a fifteen inch tall "show

piece" to commemorate his service time. Since the massive cone lid is very large, heavy and cumbersome, his stein probably stood on a shelf and served as a symbol for his honorable service. The abundance of color and close attention to details and the use of horseshoe designs make Weber's Stein a fine and somewhat unusual example of a Dragoon cavalry unit pottery stein.

Letter to the editor

As a new member I checked SCI's LINKS page in hopes of finding someone doing restorations. With the understanding that a listing did not constitute an endorsement, I decided to give Claudia Lawrence a try. I recently received the second of two steins that she restored for me and would like to offer my endorsement of her craftsmanship. Both restorations defy detection, and the value added to the stein far outweighs the reasonable cost for Claudia's outstanding work.

Gary Flynn
Bellingham, WA

The Argument



A husband and wife were involved in a petty argument, both of them unwilling to admit they might be in error.

"I'll admit I am wrong" the wife told her husband, in a conciliatory attempt, "if you admit I am right."

He agreed and, like a good gentleman, insisted she go first.

"I'm wrong" she said.

With a twinkle in his eye, he responded, "You're right!"

Mettlach 2530 and the Calydonian Boar Hunt

By
Steve Breuning
Proud Michisteiner

I began collecting steins about five years ago. Probably like most beginners I was fairly haphazard in my selections. I now focus on hunting and shooting related steins as they align beautifully with my other main interests in life.

Three steins in my collection I love to look at as a group are Mettlach 812, 2530, and 2547. The Beer Stein Library has these labeled as "Hunting" (812), "Hunting Scene" (2530), and "Loving, Music, and Drinking" (2547). I personally have these displayed as a group and labeled "Hunting and after the Hunt". These can be seen side by side in figure 1.

According to the beer stein library Mettlach 2530 was manufactured in three sizes, 1.0 L, 0.5 L and 0.25 L. It also has a 2.5 L master (Mettlach 2631). All generally came with an inlaid lid of a leaping rabbit. The 1.0L and 2.5L steins had an additional decorative row of leaping rabbits which circled the base of the stein. My stein is dated 1900.

This stein was designed by the artist Johann Baptist Stahl (Jean-Baptiste Stahl). Stahl designed almost all the cameo wares for Villeroy & Boch from about 1895 through 1910. He was born in 1860 and died in 1932.

Other than its sheer beauty, something kept drawing me to this stein. I would carefully examine it over and over trying to figure out what about this stein seemed so familiar to me. Then the other day I came upon the answer.



figure 1



Steins 812 and 2547 are relief steins and 2530 is a cameo stein. While I find all three steins to be magnificent, my focus always drifts to the Mettlach 2530 – Hunting Scene stein.

The stein has a wrap around scene of a boar hunt. The heart of the hunt is in the center with additional aspects of the hunt fading in both directions. At the center, two hunters catch the boar. As one tries to wrestle it to the ground the second hunter is rushing to help. To the left, three additional hunters rush toward the boar. To the right, two armed hunters cautiously look on.

An aspect of stein collecting I especially enjoy is seeing if each stein has its own unique story. Or put another way, I want to understand what was in the mind of the artisan and/or decorator. In an attempt to increase my general knowledge I was reading random pages on the Stein Marks web site (www.steinmarks.co.uk) and happened on to the description of Johann Baptist Stahl. In a brief biography of Stahl by his great grandson Dr. Branko Stahl, Dr. Stahl states that his grandfather loved to take topics from mythology and integrate them with rural life. Once I read this I knew what the stein's image reminded me of.



The hunting scene portrayed on this stein could easily be illustrating the famous Calydonian Boar Hunt from Greek/Roman mythology. As the legend goes, one year King Oeneus of Calydon was giving his annual offerings of thanks to the gods. However, this year he ignored the Goddess Diana (also known as Artemis in Greek mythology). Diana, known as Goddess of



the Moon, Mother of Animals, Lady of Wild Creatures, and the Great Huntress, was really angered. She decided to punish King Oeneus by letting loose a giant boar on the Calydon countryside. This boar was said to be as large as a bull with tusks as big as an elephant's. It destroyed the crop fields, killed flocks of sheep, and in general terrorized the people.

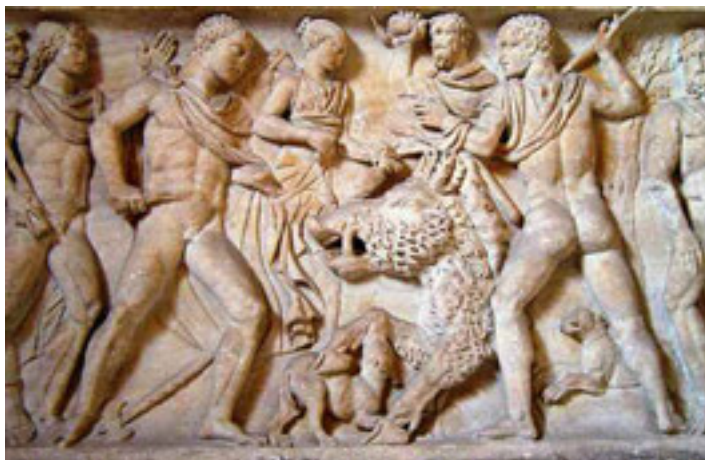
Oeneus asked the other gods for help but none was forthcoming. He was told that he created the problem so he could remedy it himself. Oeneus picked his son Meleager, an established hero and warrior, to gather a team of heroes and warriors to kill the boar. This may be the first documented instance of a dream team.

Meleager wasted no time in picking his warriors. His team consisted of Jason (leader of the Argonauts), Theseus (son of Poseidon and slayer of the Minotaur), Peleus (father of the warrior Achilles), Nestor (led battles against Centaurs), and three others from Jason's Argonaut crew, the twins Castor & Pollux, and the great woman warrior Atalanta.

The warriors hunted the boar exhaustively and finally cornered it in the forest. Several speared the boar with no impact. One of them was gored and killed. Finally, Atalanta shot the boar with an arrow. It fell to the ground and the others rushed it with spears and clubs. It is said that everyone rushed the boar to say they were part of the kill. None wanted a woman, even a great warrior, to get all the credit. The goddess

Diana was satisfied that she had inflicted enough punishment and no more was given.

I can easily see these images in the story on the stein with a little modernizing of the story by inclusion of two rifles in place of a bow & arrow. This modernization would be consistent with rural life of Stahl's time.



Throughout history there are numerous descriptions and visual presentations of the boar hunt. Here are three quick examples. Picture 3 shows a Roman frieze (architectural carving generally above a door or window) on display at the Ashmolean Museum of Art and Archaeology in Oxford England. Picture 4 shows a Roman marble sarcophagus carved with the Calydonian Boar Hunt. It is on



display at the Palazzo dei Conservatori in Rome. And Picture 5 shows a painting of the Calydonian Boar Hunt by the famous Flemish painter Peter Paul Rubens. It is on display in the Paul Getty Collection at the Getty Center in Los Angeles

As you look at these three illustrations imagine Stahl doing the same. Imagine him getting the inspiration to add his own

unique artistic touch in furthering the immortalization of something from the mythology he loved.

In concluding, I recommend that every collector assume that each stein might have a meaning or story. In addition to what you might find for yourself, if you share this information we will all find something interesting.

IDENTIFYING FAIENCE STEINS – PART 8

By William Hamer

SCHREZHEIM (1752-1865)

Schrezheim, like Crailsheim that I wrote about in the last article, is located in the Wurttemberg area of Germany. In my faience database of nearly 9,900 faience steins that have come up for sale, Schrezheim has the most steins at over 1130 pieces. For those looking for more information, there are several books about the Schrezheim factory. The three that I have are: *Die Fayencefabrik zu Schrezheim* by Hans Erdner (1942), *Die Fayencefabrik zu Schrezheim* by Hans Erdner and Gert K. Nagel (1972), and *Die Schrezheim Sammlung Gert K. Nagel* (1985). The text of all these books is German, but there are many photos of faience steins to look at and you will often find these books for sale on eBay.

STEIN BODY:

The stein body is typical South German style with a straight side to the body with no indentation at the top and with a flare at the base of the stein where a foot ring is usually



Figure 1

attached. Figure 1 shows a typical Schrezheim stein with a floral decoration, which is the most common decoration found (almost 65% of the steins are floral).

PEWTER WORK:

As mentioned earlier, the base of the stein usually has a foot ring that goes around the flared base and because of this design these foot rings usually remain attached to the stein. Usually the top of the stein will only have a lid but often you can find a Schrezheim stein with a lid ring, as was the case with Crailsheim steins that I wrote about in my last article. Figure 2 shows a stein with just a lid and Figure 1 shows a stein with a lid ring.



figure 2



figure 3

MARKS:

You will usually not find any factory marks on Schrezheim steins. But like Crailsheim steins, Schrezheim steins can be found with numbers or letters scratched into the bottom, as shown in Figure 4. You will also find artist letter signatures on some pieces. Figure 5 shows one of these artist marks.

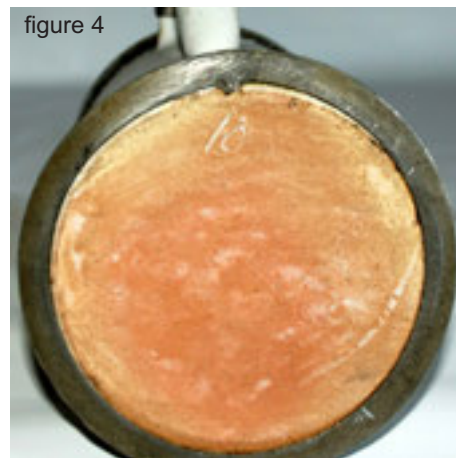


figure 4

STEIN HANDLE:

Schrezheim handles have a cross section of a D, being flat on the inside and round on the outside. The handle is usually tapered from top to bottom with the lower handle attachment being raised from the stein body and this attachment ends in a rounded point. Figure 3 shows a typical handle.



figure 5



figure 6a



figure 6b



figure 5



figure 8



figure 9

DECORATION:

There are several decorations that can help identify Schrezheim faience steins. First is the pine tree decoration that can be found on the side of the stein. Figure 6a and 6b

show two examples of what the pine tree looks like. The branches of the pine tree are made using a series of half circles. The second decoration technique is a horizontal line with 4-8 angled hash marks, as can be seen in Figure 2. This horizontal line is

found on steins with stags, horses, and other animal decorations. A photo at the end of this article shows an example on a stein with a cow decoration. It can also be seen in Figure 6a, which is a side view of this same stein. This stein was also artist signed and that mark is the one shown in Figure 5. The last decoration used is the cartouche shown in Figure 7. It has four rounded loops with square corners between each of the rounded loops. The cartouche is usually outlined in yellow and its height is bigger than its width.

Finally, Schrezheim made steins with colored glazed usually in yellow, blue or turquoise. Most of these steins can be found with a cold painted decoration usually in red and gold. Because this decoration is not fired it is easily worn and is often found with some or most of the cold painted decoration missing. Figure 8 & 9 show cold painted Schrezheim steins where the decoration is in very good condition.

Two pages if Schrezheim steins follow this article. Photos 1-6 show some common decoration while photos 7-12 show more elaborately decorated steins. Schrezheim had some very skilled artists which decorated their steins using the muffle fired technique. One of these better known artists was Johann Bechdolf and one of his steins is shown in photo 10.





Photos from the Road

Twenty Eighth Installment

by Master Steinologist Ron Fox

I start this issue off, at the home of Steve and Suzanne Elliott. Steve is the ultimate shopper and his collection grows with new additions almost every week.

About a year or so ago, Steve bought his first Bohemian glass pocket beaker. These were made to be sold at the health spas throughout Europe. They were flat and easily fit into the pocket of the vacationer. You were always ready to drink the mineral water believed to promote wellness. I think other more exciting beverages were most likely used to fill these small decorated glasses.

As you can see from the photos on this page, they came in different colors and decoration styles. They range in size from about 3 1/2" to 5". The first one has an amber stain and wheel-cut scene of a fox running in the forest. Beakers of amber or ruby are most common.

The next beaker is stained in the harder to find blue coloring. It features a wheel-cut scene of a castle in the city of Kapelle. I am sure there was a spa near by.

The last beaker on the top is ruby stained and has a wheel-cut scene of a castle in Schattenburg. The body is further enhanced with facet cuts.

The one I like the best is clear and has a detailed white enamel scene of a dwarf smoking a long pipe and carrying a basket on his back. It also has nice facet cuts to the body.

The middle of the page is another amber stained and wheel-cut scene of a church.

Steve loves eagle subject matter, so this amber colored beaker with the Austrian eagle fits in nicely.

The last row starts off with a ruby stained beaker showing a wheel-cut hunting dog scene.

Coralene is a technique of applying many small glass beads forming a scene. These edelweiss flowers are done that way.

I finish this page with a hard to find miniature character stein of a Munich Child. It is about a 1/16 liter size.





One of Steve's recent finds is this Bayreuth faience stein. As you can guess, he bought it because of the eagle motif. It was made around 1750 and has great pewter mounts.

Steve enjoys the fancy pewter produced by Lichtinger of Munich. The next two steins have this pewtersmith's lids. Having an eagle on the first one was just a bonus. The other is equally well done.

Serpentine is a soft stone that is easily cut and ground. Starting in the early 1600's, this material was used to make steins. The earliest ones usually were made with silver mounts. This one is from about 1700 and has very nice pewter mounts. The body has pewter straps that attach to the pewter handle.

Carved wood steins of the quality of Steve's next stein are hard to find and have gone up in value over the last couple years. It took a very talented craftsman to make this 1880 stein.

Wedding beakers come in Silver, pewter, brass, copper and glass. It is a form that has been very desirable for a few hundred years. What is most unique about the silver one pictured on this page, is the strong Art Nouveau style. I have not seen one like this before.

Several years ago, Steve and I talked about how rare cranberry overlay Bohemian steins are. Since that conversation, he has added four to his collection. They are not rare at his house. Here is one of the four at the bottom of the page. It was made about 1850 and has a delicate wheel-cut stag and forest scene on its slender body. The body also has very nice facet cuts to help make it the standout it is. It is topped off with a matching inlay lid.

Porcelain steins made in the Royal Vienna style have always commanded a lot of attention from stein collectors. You see many with Romanesque scenes and much fewer with monks in the style after Eduard von Grutzner. Having a Munich Child scene is very uncommon, if not rare. This little cutie is 1/4 liter in size and has a matching inlay lid with fine brass mounts.

This ends the photos from Steve's house. With his buying skills, it will not be long before he has more pieces for me to share with you all.



The first week of May is the annual Brimfield outdoor antique market. As usual, Steve Elliott, Bill Bosworth, my wife and I, fly to Boston and drive the additional hour and a half to this rural town. It was the first time I can remember that we were graced with no rain for the entire week.

Besides a week of antique shopping, we always try to visit a few collectors up that way. This year was not different and we dropped in to see Frank and Diane Pociadlo in Meriden, Connecticut. Frank is a close friend and an avid Mettlach collector with a passion for their beakers. I recently shared the rare beakers from the collection of John Lamb. The next two pages are rare beakers from the large beaker collection of Frank Pociadlo.

There are a set of 12 state beakers that go with a master stein. The first, third and fourth beakers on this page are done in the same manner, but these are not part of the original set and are extremely hard to find.

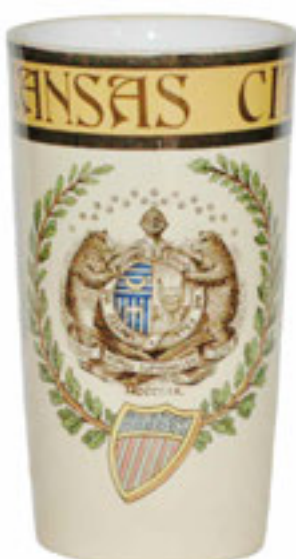
The second beaker is from Asheville, North Carolina. It shows this city's village square. It gives you the sense of small town USA. I have only seen this beaker a few times.

There is about a dozen beakers that were made for American cities. The fifth and sixth beakers are just a couple. Kansas City with their city seal and St Louis with theirs are done in just black instead of color.

The seventh beaker has a castle scene from the Bodensee river. The PUG scene is done in a light brown coloring.

At the bottom of the page is one of the rarest beakers to find. It commemorates the witch trials of Salem, Massachusetts. It depicts a witch flying over the city on her broom with a black cat on her shoulder. We learned from an old Mettlach catalog Bob Wilson found, that only an order for 150 was placed on these beakers. That is a very small order and most of those that have survived are in the hands of those that collect items with a witch motif. Those collectors are usually willing to pay more than Mettlach collectors.

The last beaker from this page is also done in black. It shows a wonderful old building.





The first beaker from this page is another I have not seen elsewhere. It shows a dwarf sitting on a toadstool with a larger one used as an umbrella. He looks very comfortable and content.

The second and third beakers are a set. They are from the Mettlach Bavaria series and depict a Bavarian boy and girl in their ethnic clothing. Steve Steigerwald did an in-depth article on these pieces a few years ago in *Prosit*. It would be worth another read.

The fourth beaker has a print over glaze scene of an imperial eagle within a shield. A patriotic verse runs above and below the shield.

The beaker in the center of the page has a cute scene of a young boy wearing a military uniform and giving a serious salute. One's love for his country is initiated in our youth. I believe that is true all over the world. The pledge of allegiance and singing our national anthem help anchor those feelings for Americans.

The sixth beaker commemorates the 25th anniversary of a music club. It has cavaliers on each side with musical instruments and floral design.

Besides his beakers and many steins, Frank has filled his walls with Mettlach plaques. One striking example is this owl proudly sitting in his tree. The powder blue background gives great contrast to the owl's brown coloring. You can easily see the Art Nouveau influence in the work. The mate to this plaque is an equally attractive scene of an eagle.

Villeroy and Boch had several factories that manufactured ceramic wares. The Mettlach factory is best known for their incredible line of beer steins and plaques. The Dresden factory did a series of Plaques which were much more expensive than their Mettlach counterpart. This last plaque is one of these items and was one of the most expensive plaques Villeroy and Boch ever produced from any of their factories. It features a well-dressed woman wearing a plumed hat and holding an early wood and pewter daubenkrug. The face is doll-like and all the colors are breathtaking. The mate is another well-dressed woman with plumed hat and holding an early Kreussen tankard. Finer plaques you will not find anywhere.

Thank you Frank for a wonderful visit and great meal. We will be back.



A couple of years ago I had the opportunity to visit the home of Louis Schultz in Ohio. I spent two hours photographing his wonderful collection of bicycle steins. Somehow the card reader in my digital camera became corrupted and I was unable to retrieve those photos from the camera. Louis was kind enough to take and send me his own photos recently, so I could share his intriguing collection with our members.

The first stein is made of stoneware and decorated with cobalt salt glaze. The relief scene is of a rider on a high wheel bicycle. These bikes were extremely difficult to ride and required a special mount for the average person to get started. It was a long way down should you lose your balance and fall off.



Every stein manufacturer made bicycle steins, as there was a large demand because of the many bicycle clubs both here and in Germany.

Mettlach was no exception and this next stein from their production is seldom seen. The rider is on what we would consider a normal bicycle that was invented in Germany in 1817. The term bicycle was coined in France in 1860.

The third stein depicts a rider taking part in what they called a century run. It was a race that was 100 kilometers in length. Most bike clubs took part in such races.

The three steins in the middle of the page are decorated with men riding high wheel bicycles. Their slogan was "All Heil!"

The bottom row starts with a postman riding a bike on his mail route and another man riding a high wheel bicycle.

The last stein on this page is the most interesting. It features a rare bicycle military unit standing beside their bikes. These units only existed for a short time and finding steins depicting such scenes is extremely rare.





This page starts out with another stoneware stein with a high wheel bicycle rider. Having an inlay lid showing another bicycle scene is a real bonus.

As I have said earlier, there were many bicycle clubs throughout Europe during the 1900 era. This next stein shows an eagle riding a high wheel bicycle. On the left side is a German eagle and on the right side an Austrian eagle. This stein represents a German- Austrian bike club and is uncommon.

The top row is finished off with yet another high wheel bike rider on a porcelain body containing a lithophane bottom.



Hauber & Reuter (HR) also made several bike steins. The first two steins on the middle row are from that factory. The first one is not too difficult to find and has little color variation from stein to stein. The second is harder to find and the colors can vary a great deal on some steins.

The Royal Bonn factory specialized in sports scenes. Besides the normal college sports depicted on their steins, they made this attractive stein featuring a couple taking a leisurely ride on their bikes. Whether you collect steins with bicycle scenes or not, this stein would look wonderful on any stein shelf.



The last group of steins across the bottom of this page are all made of glass. Each has a detailed enameled scene of a rider and his early bicycle. The bodies have been ground and polished giving them a flat faceted shape. The stein in the center of this row is done in white enamel with only the face and hands having color. For me, it is a very attractive way of enamel decorating usually called Mary Gregory style.

Bicycle subject matter comes on all size bodies. The next couple pages has many of the shorter 1/2 liter stein bodies.

The first one is made by Diesinger and is done in the threaded relief technique. Again it is always nice to have a matching inlay lid.

Munich Child scenes are popular and highly collected. This Munich Child standing next to a high wheel bicycle is outstanding. The relief lid shows a view of the city of Munich.



The more I look at these high wheel bicycles, the less sense riding one makes to me. They were difficult to get on and just as difficult to balance on while you ride it. When you think how poor the roads were around the 1900 era, riders must have fallen off all the time, like this poor fellow.

The first stein in the bottom row is another high wheel bike rider. The relief pewter lid also features a bike scene.

One of the most attractive bike steins is this next piece. It is made by JW Remy and is done in the etched technique. The upper and lower body bands are glazed relief and continue the bike motif. It is finished off with a nice inlay lid. It is one of the tougher bike steins to find.



Lithophanes showing bike riding scenes are a nice addition to such a collection.





This top row is another group of short body bike steins. The first one shows a Berlin bike clubs enameled medal from 1897. One of the more unusual steins.

This next stein has another eagle riding a high wheel bicycle. The powder blue background is different from most of the rest and makes it very attractive.

Cherubs are used on all kind of steins. How cute he is riding his bike. I guess his wings help keep him stable while he rides.



In the middle row are three more interesting steins. Two of porcelain and the third a pottery relief.

One of the more exotic bike stein is this stoneware character in the shape of a high wheel bicycle. The figural pewter lid makes this stein unlike any others you will find. Very hard to find and even more difficult to find perfect. The heavy pewter lid was the cause for many to get damaged.



The last stein from Louis' collection is this porcelain Delft-type PUG piece. It is similar to the Royal Bonn stein previously shown a couple pages back. It shows a man and woman taking a relaxed ride.

As you can see, Louis has a very interesting collection that covers a multitude of stein makers. Even though I have shown many steins, it is not his entire collection.

That brings to a close another installment of this well received series. I will have many more interesting steins in the September issue. Keep the invites coming in.

A Barenjager: Bear Hunting on Horseback

by Dave Lowry

Showcased here is Dumler & Breiden stein mold # 36, named "Bear Hunting on Horseback" in the original catalog (See Fig. #1). It was available in pottery or stoneware versions and in two-color cream or full color versions.

figure 1

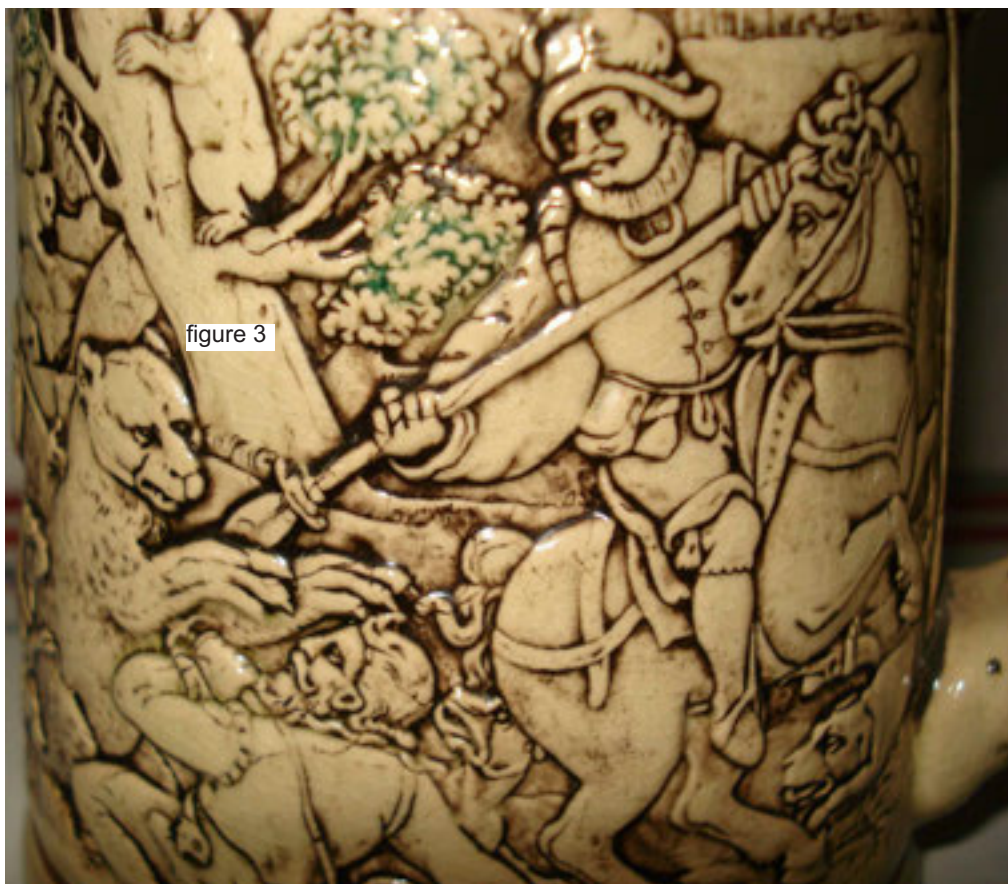


I am often asked by fellow collectors why I collect Dumler & Breiden steins and other related pieces. I was first attracted to this manufacturer because of an appreciation for their "high-relief" examples. The crispness of features as well as the coloring of the characters or scene portions are superior to any other manufacturer, in my opinion. I also have always appreciated such stein examples as the one shown here because the picture design as it wraps around the body is very "busy"- it shows something everywhere you look; everything seen has something to do with the story depicted. As an example, look at Fig. #2, which shows the bear being hunted being caught by a man on each side spearing it and a hunting dog sinking his teeth into the poor target of hunting.

figure 2

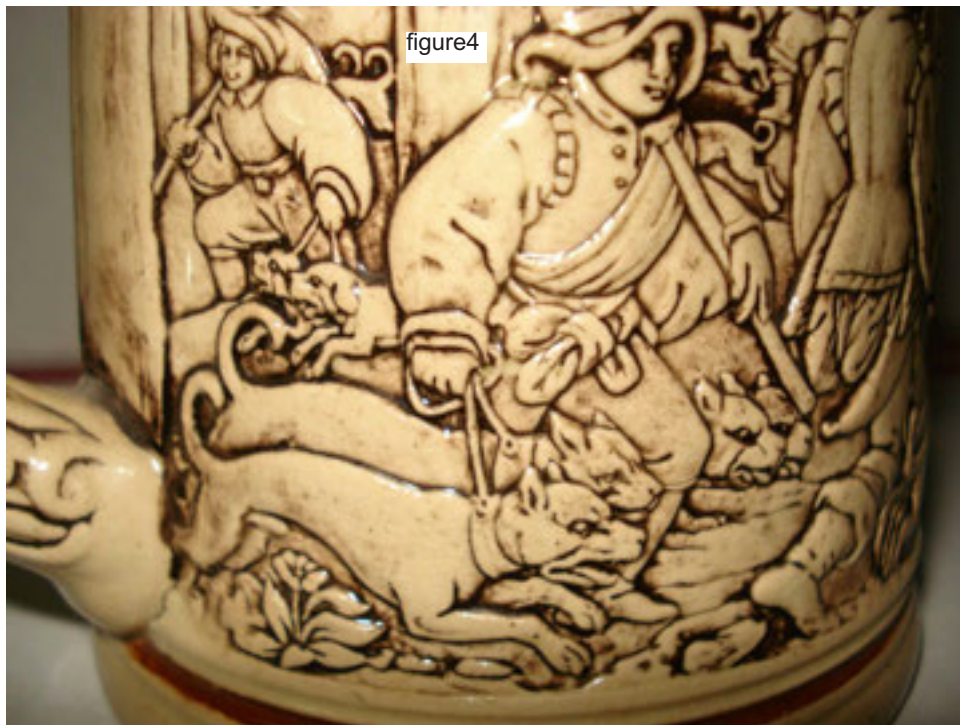


figure 3



By the style of clothing worn by the men shown in the scene of figure 3, it looks as if the man on horseback is of the aris-

tracy and a Barenjager ("bear hunter"). In most parts of medieval Europe, the upper classes obtained the sole rights to hunt in



certain areas of feudal lands. Game animals in these areas were used as a source of food and to provide a form of recreation for the aristocracy. In Germany specifically, hunting and owning guns was an exclusive privilege of the aristocracy for the most part and it was a respected event when these men including the Kaisers, went out and took part in these hunting trips. A sense of accomplishment would probably result from bringing back a large Baren. The meat could be used for food and a large bear-rug or stuffed bear could result to be displayed somewhere in the home or castle to be admired by all who entered the home.

Barenfangs ("bear traps") may be used as well as guns manufactured specifically for hunting, such as those made by the Suhl company, as well as Sauer & Co., Sempert & Kriehoff & F.W.Kessler.

Dogs were also important in assisting the hunt. One well-known breed of dog was the Wachtelhund. The Germans Classify this breed as a Stoberhund, hund meaning dog. In English, "stober" means "to rummage about". This dog goes back hundreds of years in German history. Also popular were the Jagdterrier, a type of working terrier that originated in Germany that is used for hunting both above and underground. When you see a picture of a Jagdterrier, it looks very similar to the dogs shown on the stein (See. Fig #4).

See what we can learn even at a surface level when we study our steins? Also, as we hold one of our steins in our hands, it is always fascinating to consider why this or that particular design was chosen. Why would the designer choose a certain design? Was it for home consumption and interest (primarily Germany) or for other areas including the tourist trade? Since the hunt or the idea of hunting was popular in almost all areas of Europe it would make sense that this scene on Dumler & Breiden #36 would be very popular there. And, having such a nicely designed and manufactured example as this, it would be even more apt to be purchased, used, and displayed.

Before the next time you put on your Barenjager garb, take down your Sauer rifle from the wall, ready to go Baren hunting, stop for a moment and take your D&B #36 from it's display space and have a stein full of nice delicious German ale. If you do, all of your endeavors as a Barenjager will be successful!!



SCI Library Books

by Lyn Ayers
SCI Librarian

Our library has an extensive collection of reference books to assist us in our research, which I have sorted into several different categories. On the surface, that would seem to be a simple task. The truth is actually not so simple since many of our books touch on multiple categories. However, I have selected the most significant focus of the book as its category. As is typical of much research, it is often challenging to distinguish and separate different periods, technologies, and techniques from different countries.

Since pewter is the smallest category, I will focus on the books in this section first. History of pewter begins at least as early as Roman times although seldom will the average collector find a piece made prior to the 15th Century. There are texts on German pewter, British, American and many other countries' pewter. Many of our books are in German, although much can be learned from photos of the many examples that have been documented in these texts.

Books written in English are naturally the easiest to study. For the novice I would suggest beginning with these books to learn basic history of the development of pewter and characteristics of early designs.

Books on pewter in English are as follows: Phaidon Guide to Pewter by Vanessa Brett (1983). This book of about 250 pages has a nice historical introduction followed with text and photos by country and age.

Pewter of the Western World, 1600-1850 by Peter R.G. Hornsby. (1983) 380 pages of historical content, possibly our most important work in English, filled with hundreds of photos of pewter utensils including steins from 1600 to 1850. (Not available for loan.)

Old Household Pewterware, by Dieter Nadolski, (1987) An English translation of *Altes Gebrauchszinn* (1983) 330 pages of photos and text discussing 6 centuries of pewter history. (Not available for loan.)

The "New" Pewter Marks and Old Pewter Ware by Major C. A. Markham (1928) focused exclusively on English pewter, including discussion on guilds and how they influenced the designs and apprenticeship programs of England. The book consists of 355 pages and pictures some 1150 touch-marks of British pewterers.

European Pewter in Everyday Life (1600-1900) by Kenneth Barkin (1988). Private collection with text and photos. 71 pages.

Pewter, by John Bedford (1965). A basic introduction to pewter history. 64 pages British Pewter and Britannia metal for pleasure and investment by Christopher A. Peal (1971). 200 pages of discussion and images written in a more readable style than some other books.

Antique Pewter of the British Isles, by Ronald F. Michaelis (1971).

Old Pewter, Brass, Copper, and Sheffield Plate by N. Hudson Moore (1933). 20 pages devoted to designs from non-English-speaking countries, and the following 94 pages focused on English and American pewter. The remainder of the book (114 pages) is devoted to other metals.

Zinn, Kunstgewerbemuseum der Stadt Köln by Hanns-Ulrich Haedeke, (1968). 50 pages of discussion of pewter from the area followed with another 150 pages of photos and drawings.

Schönes Zinn, Meister, Stile, Formen by Ludwig Mory (1961). Examples of early to 1950s pewter designs in 270 photos with 260 touch-marks.

Die Deutschen Zinngiesser und Ihre Marken in 7 volumes by Erwin Hintze (1965). The most complete source for touch-marks available presented in seven volumes segregated by region. More than 1500 pages of images. (Not available for loan.)

One book in French:



The following books are in German:

Altes Zinn aus Niederbayern, Band II by Elisa zu Freudenberg u Wolfram zu Mondfeld (1983). 270 pages devoted to 6 centuries of pewter and pewter manufacturers from lower Bavaria including 400 touch-marks from the region.

Siebenburgisch Sachsches Zinn, by Horst Sluka (1990). Six pewter districts of Transylvania are focused on in this book of 173 pages covering 16th through the 19th centuries.

Zinn (2nd Edition) von Hanns-Ulrich Haedeke, (1963). 368 pages including about 500 images of pewter works of Germany. A detailed work for the serious collector.

L'etain), Les Metaux dans L'Antiquite et au Moyen Age. 330 pages on metal (pewter) history from Roman times through the middle ages. It has few photos or drawings.

We have a few other books on pewter but I consider them less important in general terms.

I have presented an overview of the contents of the library addressing primarily the history of pewter: designs, touch-marks, and many photos. Except where noted, these books are available for loan to SCI members from the SCI library.

To wrap up this introduction be aware of the following: any SCI member is welcome to stop by and conduct his/her own research. All the contents of the library are available for use on-site.

Mystery Men on a Copper Beer Stein

by Master Steinologist
George Schamberger

I have a very nice stein. It has chased copper work with leaves, vines and fruit decoration. In front there is a shield held by a hunting trophy (Steinbock, Ibex) for later engraving. The finial is a large round knob; there is a thumblift and a twisted handle, all well done. On the left and right sides are portraits of two gentlemen, unfortunately not named.



Side view with Emp. Otto IV



Close up of Otto IV



Close up of Maximilian I with the Order of the Golden Vlies

This is something we stein collectors frequently run into: a face, a portrait and no name to it. The two gentlemen on my copper stein, judging by their appearances, are of the late middle age period 1250 to 1500. Kings? Maybe, or perhaps Emperors? For me to identify the two gentlemen was fairly easy. I found both in my book under "The 53 German Emperors" pages four and seven.

Emperor Otto the IV. of the Holy Roman Empire of the German Nation, was Crowned Emperor Otto the IV at Rome October 4, 1209. Otto was born 1175/76 "From the House of the Welfen" (Welfen was a Franconia noble family of the 9th century) with European importance. Otto died in 1218, and was buried in the Cathedral of Braunschweig.



Maximilian I painting by A. Dürer



Otto IV with Pope Innocenz

On the other side is Emperor Maximilian I, of the Holy Roman Empire of the German Nation from the house of Habsburg. He was born in 1459 as the son of Emperor Friedrich III. Maximilian was a passionate hunter, fisherman, and horseman, had a serene mind, and was good in strategies and war tactics. Maximilian was the last knight, and very popular. He guided the Habsburg dynasty to become a world power. Habsburgers are an Austrian, sovereign noble family since 1020. When Maximilian I died in 1519 on the way to Vienna, his grandson Karl V became Emperor, known as "Karl the Great."



Villeroy & Boch Mettlach commemorative plaque of the peasants-farmers uprising, Nr. 1385 (mate is 1384)

"The war of the peasants" 1524-1526"

by SCI Master Steinologist
George Schamberger

On this plaque we see an illustration of a "Bauernkrieger" (peasant warrior) and a banner that says: "Trutz ohn Macht wird verlacht." (Defiance without power, will be laughed at). The peasant warrior is holding his primitive weapon a "Morgenstern" (spiked mace), a dagger and captured church objects. The farmer's crest has crossed thresh, flail & sickle. In the background the mighty castle of the princes, dukes and counts is shown, with whom the farmers were in defiance. The plaque is signed W. Schultz.



The Bauernkrieg/peasant war in Germany started earlier with the "Bundschuh", a movement with mostly local groups of the insurgents. The farmers/peasants were the slaves of the nobels. The "German Bauernkrieg" 1524 -1526 was also called the "revolution of the common man." It was a bloody and ruthless war. At the end, it was subdued by the authorities and soldiers.



"Bundschuh" (confederation) peasants and farmers took a nobleman prisoner.



Nobleman takes accrued compensation from farmers.

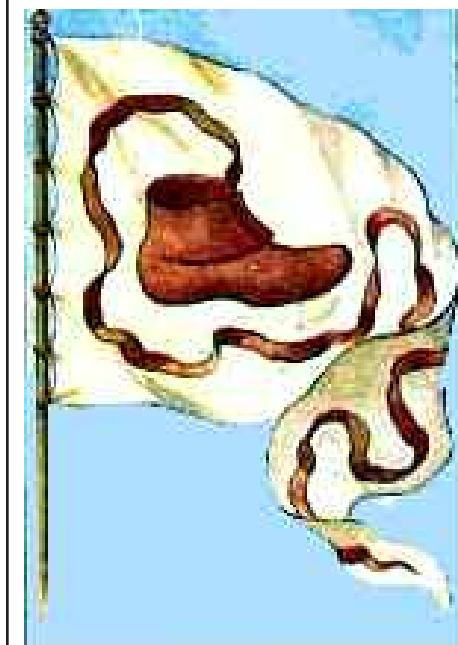
Landlords, high nobility, churches and clerics with their never-ending monetary greed and profiteering squeezed the farmers/peasants out like lemons. The farmers couldn't own land, had no say in church matters, forests, fishing and hunting. Even marriage was dictated. The tributes, levies, compulsory labor, interests, haulage services and much more, were beyond what they could endure. Complaints to the authorities were shrugged off.



Farmer giving the maid of the castle his mandatory foodstuff.



Farmers/peasants didn't have a chance against the well armed men in arms.



Flag of the farmers and peasant confederation "Bundschuh"

It came to a hatred and antipathy against the nobility, landlords, and churches/papacy which resulted in a war in which 75,000 people lost their lives, mostly the insurgence.

It took another 300 years until real changes for the better came for the farmers and peasants.



Some facts about the plaque:

The plaque was submitted for copyrights on Sept.25.1884.

This plaque NR 1385 and its mate 1384 NR 1769,1770 and steins, NR 1817,1851 and 2126 were designed by (Hans) Wilhelm Schultz, 1856-1924. He was a freelance artist/illustrator and professor in the school of drafting in Hanau.

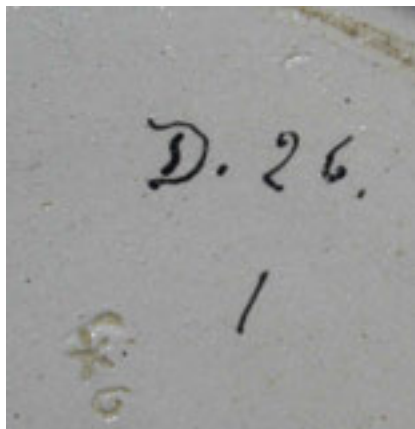
Thank you to Ester Schneider, managing director, Museum of Ceramics Villeroy & Boch for much help.

An Interesting Munich Stein

by Jim Fredholm



Pictured here is a 1/2 liter stoneware stein with a most unusual transfer scene. I purchased this stein on Ebay around the middle of March of this year. I didn't notice the peculiarity of it until after I received the package and opened it up. I had already noticed (from the Ebay photos) that there were no words at all on this stein. There was no Gruss aus Munchen or any of the familiar quotes. I also had noticed that in the background were four male figures in blue silhouette, but just like shadows. Two of them had facial features showing large bulbous noses. Two of them wore semi high heeled shoes like you would see in early English paintings. Two of them had knobby knees and two of them held odd looking sticks. Each pair of men were looking at the other pair and not paying any attention to the little Munich Child.



I also had noticed that this nice little Munich Child was holding a huge beer stein, but there were no radishes, book, beer barrel, or red halo. Then when I looked closely at her face, I saw what I had missed. There she was with her mouth open sticking out her little tongue right at me, and now at you as well, while you are reading this article. I laughed at this, but then began to wonder, what is the meaning of this unusual scene being portrayed on my newly acquired stein?

I hope after this article is read, that someone will be able to shed some light on the reason for this stein's scene. I anxiously await some responses.

Stein Exchange

This space is available to all SCI members at no cost. Tell other members what you would like to buy, sell or trade. Send an email to foxauctions@yahoo.com and we will do the rest.

Wanted: Any and all Dumler & Breiden steins, punch bowls, plaques, and related pieces. Contact Dave Lowry at P.O. Box 4733, Hayward, CA 94540 or 510-828-4333 or drlowry@comcast.net

Wanted: Antique leaded or slag glass lamps. Tiffany, Handel, Pairpoint, Duffner & Kimberly, and other good quality early 20th century lamps. Contact Ron Fox at foxauctions@yahoo.com or 631-553-3841

Wanted: 1/2 liter baby stein with 7 babies hanging from line. Also Mettlach #2050 with slipper inlay lid. Contact Martin Jahn at mdjahn@comcast.net

Wanted: JW Remy steins; stoneware steins marked with initials A.R., A. Roeseler, P.Neu; blown glass steins with set on lids (mid 1800's); and full-body Schaefer & Vater porcelain liquor bottles (around 1900). Email Lyn Ayers layers@wanet.com or phone 380-693-0025 or cell phone 360-609-1389

A "Diesinger" flat jug
An extraordinary rarity

H 13,5 inch. Around 1900. Perfect condition.
Stamped: DKGDM 154927. Gesetzlich geschuetzt.
Eggs, Germany: To sell to the highest bidder.

More information: A. J. Thewalt Gartenstr. 20
56203 Hoeft-Grenzhausen/Germany.
Tel. ++2624-3077 Fax ++2624-3079.
E-mail: thewalt@t-online.de

Plaster Tankards made by Plasta Crafts Company

By Martin Kiely

Stein Collectors Intl. has produced a wealth of information which is invaluable to any stein collector. Books written by our members, lectures at conventions, Stein College and Prosit have provided the keys to learning about our treasures. To my knowledge there is no equivalent club or association geared to collectors of tankards and beer mugs. Our mandate is "to enjoy the art, culture and manufacture of beer steins, drinking vessels and related items".

S.C.I. is attempting to increase our membership. Possibly some articles on drinking vessels other than steins may appeal to a wider audience. Full disclosure re my collecting interests: the first article I wrote for Prosit in Dec 1988 under the tutelage of Jack Lowenstein was titled "In Praise of Mugs." The following is an article on plaster tankards, which puzzled me for quite a while.

Figure 1 is a brown glazed plaster tankard 775ML with raised decoration. All the tankards in this series are brown glazed made of plaster with raised decoration. There is a sign on the wall which reads Mechanics Hall Blaydon. A group of men, women and children are gathered around a cider table, two children are begging, there is also a brick layer and a town crier. The base of the tankard states Blaydon Races 1862. There is a verse in old English on a scroll near the handle. Above the cider table there is a horse race. The only marks are the initials C.P. near the top of the handle.



Figure 2 is a tankard 650ML with a scene of Flora Macdonald assisting Prince Charles to escape England by disguising him as her maid. The base of the tankard states The Escape of Bonnie Prince Charlie. Again there is a scroll near the handle with a song followed by the details of the escape. Beside the scroll there is a signature Cecil Stuart Parker. Someone sent in pictures of this tankard to an Ask the Expert Column in the collector May 1999 many years before I bought the tankard (it helps to catalogue information on drinking vessels). The expert thought the piece was nicely molded, made in the last half of the 19th or early 20th century of heavy earthenware. Working only from pictures, the writer of the advice column can be forgiven for thinking it was earthenware and not plaster.



Figure three are the back views of Figures 1 and 2.



Figure 4 is a tankard 650ML with a hunting scene with men on horseback accompanied by hunting dogs. There is a scroll with a song and the story of John Peel, a famous British hunter who died in 1884. There are no identifying marks.



Figure 5 is a tankard 550ML with a portrait of Robert Burns and the words along the base a Mans a Man for All That Robert Burns. Beside the handle is a scene of Burns' birthplace. Next to the scene is a scroll embellished with Burns' crest and the song Auld Lang Syne. There are no marks.



Figure 6 is a tankard 650ML which amply shows the effects of poor quality glazing; the finish is flaking everywhere, allowing the white plaster body to show through. The scene is St. David, Patron Saint of Wales tending a beehive. A scroll near the handle tells the legend that David sent Modem to Ireland to work as a missionary. Eventually Modem returned to Wales. Bees from Ireland landed on his ship. Three times he tied to return them to Ireland but they always returned to his ship. St. David blessed the bees and thanked Modem for trying to

do right.. Before Modern returned from Ireland bees had never inhabited Wales. The piece is signed C. Parker.



Figure 7 is the back view of Figures 4, 5, and 6.



I know of at least one other tankard in this series celebrating the Widecombe Fair. Possibly there are more.

All the tankards I have seen for sale have been from England with no marks. Rules require items for export have to be marked as to country of origin so one can assume they were made only for sale in Britain. One possible exception is an order of 50 Blaydon Races Tankards by Leonard F. Eames Ltd. of Whitley Bay, a retailer of china and paintings which were marked on the bottom with the firm's name.

An internet search under the name Cecil Stuart Parker led me to the Maling Pottery (1762-1963) located in England and the Maling Collectors Society website and newsletter. Cecil Parker (1916 to 2006) was a copper plate engraver for Maling starting

in 1926. Norman Carling (1902 to 1971) worked with the British potter Clarice Cliff at A.J. Wilkinson. Her most famous line of pottery is Bizarre Ware which she designed At Newport Pottery. He was hired in 1936 by Maling Pottery to design prototypes of their new china products. Parker and Carling left Maling Pottery in 1946 to start a firm named Plasta Crafts Company located in Newcastle upon Tyne in England. They made plaster ware decorative ornaments and rubber toys. John W. Edminson was the third partner in the company.

Three of the tankards produced by the Plasta Crafts Company-the Blaydon Races, the Escape of Bonnie Prince Charlie and Saint David, Patron Saint of Wales-are signed or initialed by Cecil Parker.

The Maling Collectors Society Newsletter Issue 39 states Norman Carling designed the John Peel Hunting Tankard for Plasta Crafts, which is unsigned, Possibly the unsigned Robbie Burns Tankard is also by his hand.

Unfortunately Plasta Crafts Company was short lived. The partnership between Cecil Stuart Parker, Norman Carling and John W. Edminson was dissolved leaving Edminson the sole owner on June 1st. 1951. Eight years later on April 1st 1959 the company was bankrupt.

References: The Maling Collectors Society Newsletter Issues 22, 23, 31 and 39.



And Now the Rest of the Story

by Les Paul

At a fast glance the only differences in the two Schierholz pixie steins below are the music box bases. One has an extended collar while the other is on a barrel.

Recently David Harr was visiting and pointed out that one also has different eyes and lipstick. It became apparent at this point that these two steins are a male pixie and his female counterpart. Sometimes it is easy to miss the obvious.



Beer Mugs from Baltimore

A Teetotaler's top seller

by Barbara and Ken Beem

Originally published in New England Antiques Journal, April, 2013

Talk about a dilemma. . . Edwin Bennett was a teetotaler by moral persuasion and a potter by trade, but a businessman above all else. So when, in 1895, the opportunity arose to expand the offerings of the Baltimore-based pottery he had founded 50 years earlier, he put his principles to one side and decided to manufacture beer mugs. As a result, his company would become the largest domestic producer of beer mugs between the years 1895 and 1935, thereby ensuring the pottery's survival through the first third of the twentieth century.

"Live long and proper"

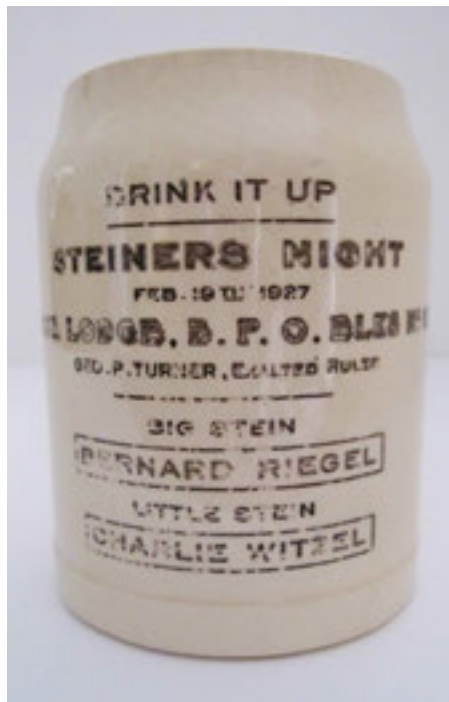
Edwin Bennett was born in England in 1818 in the Derbyshire town of Newhall and served his apprenticeship at a nearby pottery. His teetotalism was the result of a game of ninepins in the local pub which ended in the sharing of a pint of ale with another boy. When his mother learned he had "indulged" in a pub, she broke down and cried, according to notes he recorded in his unpublished personal diary written several years before his death in 1908. In an attempt to assuage her disappointment that he had gone for a drink, he promised, "Mother, I shall never go again," and by his own account, "that was the last of my taking any intoxicating drinks."

In 1841, Bennett left England and, with two of his brothers, set sail for America, where they assisted another brother, James, in establishing the pottery industry of East Liverpool, Ohio. Here, Edwin served as a Methodist lay preacher, before moving on to Baltimore to strike out on his own.

Once there, Edwin established a one-kiln pottery, where he produced common yellowware, Rockingham ware and toilet sets. He later dabbled in the production of fine porcelain, but he pulled back from that venture when it threatened to ruin him financially. In 1887, he made a savvy business move, buying the artistically prestigious but financially struggling Chesapeake Pottery from his competitor across town. Moving forward, Edwin introduced new dinnerware



Edwin Bennett, born in England, cashed in on the patriotic fervor that swept the country after the Spanish-American War with these Star-Spangled Banner mugs.



Elks were encouraged to "drink it up" at a "Steiner's night" in 1927, held at the height of Prohibition.

sets, art pottery, and, in 1895, new lines of beer mugs. It was this last that proved to be an immediate and long-lasting success.

"Drink and be merry"

For Bennett, this was not his first dance with the devil, as his mother would doubtless have categorized his decision to manufacture beer mugs. In his early days, he sold a variety of Rockingham ware ale pitchers and mugs. But Bennett knew a good business opportunity when he saw one. A major East Coast seaport, Baltimore's harbor teemed with ships full of visiting sailors anxious to sample the wares of

the city's numerous breweries. And Baltimore's ethnically diverse population included a large number of beer-loving German residents. In fact, at the time that Bennett decided to make beer mugs, most of the beer drinking vessels were imported from Germany, there being very few producers in the United States. The beer mugs he would produce were based on the same styles as the imports, but, being locally made, were cheaper to make and distribute domestically.

Reports from the time show that by 1898, four basic shapes of mugs were made at the pottery, each in four sizes. With capacities of eight, 10, 12 and 16 ounces, the mugs were flagon, tankard, barrel or cylinder shaped. A fifth shape - a bas relief mug with a hinged pewter lid - was added to the output for a short time in the late 1920's.

"Every man has a right to his own"

The flagon mugs, the least expensive to produce and the most common found in today's secondary market, are characterized by a pinched-in top rim and simple ear-shaped handles. The bodies are yellowware with a white slip lining. In the final decade of production, the body shape was made more graceful with a pronounced taper at the top; these late mugs were made without a white inner lining.

At the other end of the spectrum is the tankard, the fanciest in shape and decoration. Notable for its flaring base, which may have concentric rings or molded decoration, this type boasts a variety of handle shapes, all hand-molded and often trimmed with an animal head or bearded human face. These mugs generally have a white body, but yellow bodies with white slip linings were also made.



Bennett made a number of souvenir mugs. Pictured at center is a barrel mug that dates from 1895, making it an early example of the pottery's beer mug production. The tankard mugs flanking it were produced approximately five years later and illustrate variations in shapes.



These lidded bas relief steins are known to have been made in only three colors and without a variation of design. Dating from around 1930, they were often used in speak-easies. On one of the lids of those pictured is stamped "Schellhase's," one such establishment located in Baltimore.

Barrel mugs are the least commonly found today. Their distinctive shape is marked by tapering at the top and bottom with two raised rings, one near the top of the mug and the other near the bottom. This style was made both in yellowware, with a white slip lining and an ear-shaped handle, and whiteware, with hand-incised decorations and a handle graced with a molded bearded human face. In the last decade of production, simplified barrel shapes with only a suggestion of the raised rings and no white linings were made with hand-decorated yellow bodies.

Finally, the cylinder mugs were designed with a gradual taper toward the top. Their most distinctive feature is the grouping of depressed rings near the top and bottom of the mug. As with the barrel mugs, this style is found either in yellowware, with white lining and a variety of styles for the handle, or in whiteware, with an elaborately molded handle.

A fifth style, made for a short period of time, measures five inches tall plus a pewter lid. These mugs depict an Asian pipe smoker on one side and a rolynd Dutchman making a toast on the other. They may be gray,

blue or brown. The modified ear-shaped handle is pierced to accommodate the hinge pin of the lid. Whereas other Bennett mugs are identifiable in part by their recessed bottoms, mugs of this type have nearly flat bases.



No one would ever dispute that Bennett knew how to make a dollar. This mug "Remember the Maine Destroyed in Havana Harbor, Feb 15th, 1898," is part of a line of commemorative pieces (which included plates that are sought after by today's collectors), all of which were produced in the last days of the 19th century.

"A Camel can go eight days without a drink but who wants to be a camel"

It is the decoration on Bennett beer mugs that makes them so desirable today, just as when they were first introduced. They were often personalized with names, mottos or advertisements under glaze "by special arrangement." From the beginning, many examples were decorated with single-color transfers, some of which were then hand-detailed in color by workers in the Bennett factory. Other techniques included the use of multi-colored transfers, with monks, minstrels and dogs among the most popular motifs. Many mugs were designed to serve as souvenirs of fraternal or collegiate events. Some pieces were never decorated and used as-is. Still others were personally decorated by the then vice president of the firm, Henry Brunt, who hand-carved mottos and company names into mugs using a labor-intensive intaglio process. In this regard, Bennett beer mugs have much in common with the modern-day t-shirt.



Among the most entertaining Bennett beer mugs to collect are those with witticisms, often focused on imbibing and smat-alecky in nature. That the founder of the pottery that produced these mugs was a teetotaler makes it all the more entertaining.



A cigarette-smoking monk embellishes this flagon mug. It is hand-painted at the pottery by an unknown artist around 1930.

"Ain't it hell to be poor"

Identifying Bennett beer mugs is complicated by the fact that not every piece was marked. When mugs were produced to be sold in sets with a pitcher, the mugs were seldom marked. Incised mugs are not marked, nor are lidded bas relief examples. Most of the tankards and the cylinders appear to have been given an ink stamp mark, usually under the glaze; frequently, a number indicating the capacity of the mug in ounces appears on the base, but sometimes there is the name of a regional distributor in a black, stamped circle measuring one inch in diameter.



It appears that college men of another era did a bit more than study.

Flagons dating before 1910 bear the company mark of "Alba China," a mark illustrated with a sword-pierced globe. "Patent Applied For" appears on the bottom of patriotic mugs produced at the turn of the century. "Bennett S-V Baltimore" may be found stamped in black on the bottom of late-production mugs.

Although Prohibition slowed the output of beer mugs from the Bennett pottery, the Depression delivered a deathblow to the entire operation in 1936. Throughout the company's existence, it produced a wide variety of wares, and beer mugs were a major part of its output during the second half of its production years. Even if Edwin Bennett had known that beer mug manufacturing would ultimately prove to be so wise a decision, well, he probably would not have lifted up a glass in a toast anyway.



"Sophomore Stunt," "Junior Feed at the Dutch," "Ladies Beefsteak Social" - ah, those were the days!

Otto von Bismarck and Helmuth von Moltke

Victories, Virtues, and Voices

By Lorraine Merz

First published in the *Thirsty Knights Standard*, November 2012

Otto Eduard Leopold von Bismarck 1815-1898



Mettlach Plaque # 2142 - Otto von Bismarck astride a galloping horse wearing the major Cuirassier-Regiment von Seydlitz (Magdeburg) Nr. 7 uniform. Bismarck always wore this uniform on the battlefield.

Otto von Bismarck was born on April 1, 1815 in Brandenburg, Prussia. He was the youngest son of an aristocratic father and well-to-do mother. After completing his law studies at the universities of Göttingen and Berlin Bismarck took and passed the law exam in 1835. A mandatory one-year military commitment was required of all young Prussian men. Although Bismarck came from a prominent family,

he could not shirk from his duty. After his brief, and unimportant, service life he returned to Schönhausen, to help in the management of his father's estate. This decision changed the course of his life.

As a member of the privileged class Bismarck was selected as a delegate to the Prussian parliamentary assembly called the United Diet. It was a time when socialism was starting to rear its head and threaten the authority of kings.

France dethroned its king and became a republic. Austria installed a new emperor who allowed its citizenry a say in government affairs. Even Prussia's King Frederick Wilhelm was starting to take note of the pleas from his people.

Bismarck was appalled at these developments. He considered himself a staunch monarchist. Yet he realized he could not ebb the tide of change. Political conservatism was on the wane; liberalism was on the rise. The revolutions of 1848 and 1849 inflamed the populace who were now demanding a constitution and the restructuring of a new parliamentary government.

The German Confederation Parliament was formed in 1851 in the city of Frankfurt. The four major powers were France, Russian, Great Britain and Austria (which controlled everything German). Bismarck felt the time was ripe to shift the balance of power, concerning all German states, from Austria to Germany. His plan went one step further. He wanted to unite the German states under one empire to be ruled by a Prussian sovereign. Bismarck was on a mission.

Not only was Bismarck an overwhelming presence in the physical sense, but he possessed a forceful personality that served him well in the foreign and domestic political arena. His prowess launched him to the station of Prime Minister on September 23, 1863. He was the second most powerful man in Prussia and in some respects, he was the power behind the throne. Secure in his position, Bismarck was determined to elevate Prussia to the status of "most powerful nation in Europe". He believed military weaponry and personnel were needed in order to achieve this goal and stated as much in his famous "Iron and Blood" speech. Warfare was now on Bismarck's agenda.

Helmuth Carl Bernard von Moltke 1800-1891

Helmuth von Moltke was born in Mecklenburg-Schwerin in 1800. Friedrich Philipp Victor von Moltke, a young Prussian officer, was his father. His mother, Sophie Henriette Paschen lived in Lübeck and was the daughter of a wealthy merchant. To appease his wife and father-in-law Friedrich took up farming. It proved to be an unsettling and unproductive vocation. The marriage between Friedrich and Sophie was

not the happiest of unions. The family moved quite often in the hopes his father would ultimately succeed as a landowner and manager of an estate. This proved not to be the case. But in 1805 his father made one more attempt at freeing the family from its financial burdens. He purchased the estate of Augustenhof in the province of Holstein. Though Lübeck was a German free city, Holstein was under Danish rule. To purchase property in Denmark one had to be a Danish citizen. Thus Friedrich and, by extension, his sons became Danish subjects.

Helmut von Moltke's childhood was not filled with pleasant memories. The most lasting and frightening occurred when he was six years old. In 1806 Napoleon Bonaparte's armies had conquered most of Europe and dominated all of Germany. Lübeck was pillaged and houses burned to the ground. Young Moltke's home was listed among the casualties. Understandably, Moltke was filled with a life-long hatred for all things French. The second un-



Mettlach Plaque # 2143 - Helmuth von Moltke on horseback wearing his dress uniform and holding field glasses (presumably at the place of battle).

happy event took place in 1811 when his father enrolled him and one brother in the military academy at Copenhagen. What the institute lacked in the way of educational teaching and moral instructions it excelled in the harsh and rugged training of students for a military career. Moltke endured this environment for eight years before graduating with the rank of lieutenant. Moltke's father was now a major in the Danish militia. He had relinquished his lands to his creditors and depended solely on his military stipend for survival. The elder Moltke recognized in his son the attributes that could forge him into a great soldier. But for the young Moltke to reach his potential it would be necessary for him to join the renowned Prussian army. On a trip to Berlin with his father Helmuth Moltke viewed a division of the Prussian army first hand. He was immediately impressed and convinced that this was where his destiny lay. He resigned from the Danish army, took the Prussian officer's exam and one year later, in 1823, entered Prussia's chief military academy, the Kriegsschule (War School) in Berlin. Moltke studied under the tutelage of its Director Major General Carl von Clausewitz. It may have been the teachings of his mentor or the influence of the academy itself that made Helmuth von Moltke one of the greatest strategists in history and a defender of his country.

With the exception of 1838-1839, Moltke's military life was somewhat uneventful during the years preceding 1848. It was then that he came under the watchful eyes of Wilhelm of Hohenzoller, Prince of Prussia. The prince took note of Moltke's spirited participation in the suppression of dissidents during what was later called The Revolution 1848. The death of General von Reyher, in 1857 gave Moltke the opportunity to step onto center stage. The position of Prussia's Chief of Staff was now vacant. With a recommendation from the head of the army's Department for Personnel Affairs and a nod from the royal family, Moltke became Prussia's Chief of Staff in September 1858. He had reached the pinnacle of his profession and would soon be joining forces with Otto von Bismarck; his contemporary, compatriot and cohort.

Victories

January 18, 1864: Prussia and Austria Go to War With Denmark

Otto von Bismarck:

The duchies of Schleswig and Holstein were two areas of Germany that were ruled by Denmark and were located on the southern part of that realm. They bordered the German Kingdom of Hanover and its inhabitants were mostly German-speaking people. King Frederick VII of Denmark had a legal claim to this territory. However, when the last of his descendants died, so did Denmark's right to govern. The new king, Christian IX, refused to relinquish these lands. The German Confederation was incensed. Bismarck resolved the issue by going to war with Prussia's ally, Austria. The Danes were defeated.



Mettlach Beer Stein # 1794 of Bismarck as he appeared in later years. Stein produced in 1887

Helmuth von Moltke:

The confrontation with Denmark would have ended on a quicker note had it not been for the bungling of orders by Field-Marshal Baron Friedrich von Wrangel. Bismarck was desperate for a commander in whom he could place his confidence and trust. He asked King Wilhelm I to send Chief of Staff General Helmuth von Moltke to this theatre of operations. Moltke was a master tactician. He could instantly assess any given situation, with all its inherent risks, and quickly determine what course of action should be taken. He devised a shrewd plan. While a peace conference was in session (aimed at finding a harmonious solution to the conflict) Moltke was mapping out an assault by troops using seagoing vessels. The game plan was a total success and the war soon came to an end.

June 16, 1866: Prussia Goes to War With Austria

Otto von Bismarck:

Now that the war against Denmark was won, Prussia needed to cut her ties with Austria. Bismarck felt Austria had served its purpose; that of an ally. Austria still considered itself the supreme ruler over all German-speaking countries, a sentiment Bismarck could not tolerate. He instigated a military offensive on Austria. It produced the desired effect. Blindsided, Austria asked the Confederation to declare war on Prussia. Austria was vanquished and the German countries of Hanover, Nassau and Hesse-Kassel were taken over

as part of Prussia. The dukedoms of Schleswig and Holstein were incorporated as well. German unification was underway. Just one more hurdle remained.

Helmuth von Moltke:

Moltke was an avid reader and as such kept abreast of advancements in the field of science and technology. He had the foresight and wherewithal to recognize the important role the railroads would play in the transportation of goods and people. He was so confident in the future of the "Iron Horse" that he invested in the Hamburg-Berlin railroad (and would later sit on its board of directors). By the time of the American Civil War the railroads were being utilized in the movement of troops and the arrival of reinforcements. Speed was of the essence in times of war and Moltke wanted his foot soldiers to utilize all available resources.

The telegraph was another innovation of the 1830's. This device, using Morse code, transmitted messages over long distances. Communication between a general and his command was vital. Any miscommunication or lack thereof could sabotage the best-laid plans. Both of these inventions aided Moltke in his assault upon Austria.

The field of battle can be likened to a chessboard with opposing sides outmaneuvering and outwitting their opponent. And so it was between Austrian Field Marshal Ludwig von Benedek and Chief of Staff von Moltke.

Armed with intelligence reports and troops that were quick to act, the commanders were able to reposition their armies along the front lines. But Moltke outfoxed Benedek by surrounding the Austrian army on all sides; making them a sitting target with no means of escape. Moltke had won the day and the war for Prussia.

"To the victor go the spoils." With the defeat of the Habsburg Empire, Prussia added new territories to its ever-growing realm. They were nearing their goal of unification. Moltke too, was handsomely rewarded for his services. With the remuneration he received Moltke was able to acquire his estate in Kreisau (now called Kryzowa; a part of Poland).

July 19, 1870: Franco-Prussian War of 1870-1871

Otto von Bismarck:

Bismarck's was made aware of a secret agreement between Napoleon III and the Austrian emperor that could have proved troublesome for Prussia. It was imperative that Bismarck rendered France powerless once and for all. The opportunity to do so fell into Bismarck's hand – literally.

King Wilhelm's nephew, Prince Leopold Hohenzollern was offered the throne of Spain. France objected, fearing Prussia's dominating influence over Europe. Prince Leopold originally accepted the offer but then declined. He realized his assent could unleash havoc and destruction. King Wilhelm I sent Bismarck a telegram telling him how the events unfolded. Bismarck was not pleased. He decided to take matters into his own hands. He doctored the wire by eliminating two words that changed the tone of the paper in such a way that anyone who read it would interpret it as an insult to France. Bismarck then saw to it that

the text of this document was sent to the newspapers of Europe and all of Prussia's embassies. France was enraged and war followed.

The war did not go well for France and it ended in February 1871. According to the terms of surrender, France ceded to Prussia the province of Alsace (which had once been part of Germany) and part of the province of Lorraine to the new German Empire. King Wilhelm I became its first emperor.



Blown and enameled glass stein of Wilhelm I with set-on lid..



Mettlach Beaker depicting Wilhelm II
German Inscription: "Ich kenne keine Parteien mehr, kenne nur noch Deutsche" English Translation: "I do not know any Parties (political) anymore, I only know Germans" (unification theme)

It was eight years in the making but Bismarck lived to see his dream of unification turn into a reality. He remained Prime Minister until 1890 and it was only at the behest of Prussian Emperor Wilhelm II, that Bismarck resigned. The old statesman remained bitter until his dying days.

Helmuth von Moltke:

Moltke was 70 years old when France declared war on Prussia. Most military men of that age would have preferred not getting involved in any major skirmish. Moltke was the exception. He embraced his assignment. Perhaps it was his ingrained sense of duty or the thirst for retaliation (the plundering and destruction of his childhood home) that fueled his enthusiasm. Whatever the reason Moltke was once again in charge and ready to do battle.

The war did not last very long. France was ill prepared to fight. Recruits were poorly disciplined, and provisions and ammunition were in short supply or lost. In comparison German forces were organized, efficient and well trained.

When it came to weaponry, Germany and France had guns and canons of equal caliber. Both sides suffered heavy losses. What tipped the scale in Prussia's favor were the brilliant strategies of Moltke. The first was one of "divide and conquer." After a day of fighting near the town of Wörth, German forces had split the French armies into two camps; reducing their

strength and manpower. His second plan of action had proved successful in the past. He encircled the armies encamped in the French city of Sedan, thereby closing off any outlet to freedom. The French army started to disintegrate. Desertion was running rampant. Napoleon III raised the white flag of surrender. Moltke had completed the task he was given: to help bring about the devastation of an empire.

Virtues

Otto von Bismarck:

How does history judge Bismarck? Was he a person who believed in the righteousness of his cause? A nationalist whose courage, steadfastness and perseverance served him and his conquering armies well, in their struggle for unification? Can he be viewed in the light of a warmonger or master of machinations whose three wars brought about the death and crippling of a countless number of soldiers. Bismarck's famous "Iron and Blood" speech gives rise to the question: Does "the end justify the means?" These questions are timeless. (Conclusions vary depending on authors' viewpoint.)

Helmuth von Moltke:

Moltke passed away on April 24, 1891. Up until the day he died Moltke followed a set routine. A portion of his day was given over to administrative work on behalf of the Reichstag. The remainder was divided between a visit to the mausoleum of his beloved wife and puttering around his estate. He kept physically and mentally active and maintained a life long interest in music, poetry and the theatre. His last few hours were spent among family and friends; listening to a recital and playing whist at his Kreisau manor.

Throngs of people attended Moltke's state funeral; the high and mighty and those who were not. Accolades were showered upon him, befitting his station in life. Others looked beyond his public life and saw him for the person he was; a truly virtuous man. One chronicle of the day wrote: "...His whole appearance was full of dignity and refinement, and his whole countenance illuminated by the purity of a long life, which nothing base had ever marred." Who among us would not want to be remembered in such a light.

Voices

Otto von Bismarck:

Bismarck has been the subject of numerous books. His memoirs have been published. Images of him abound. But as Ron Cowen in his New York Times article of January 30, 2012 "Restored Edison Records Revive Giants of 19th-Century Germany" points out there is only one known recording of his voice. This cylinder, along with 16 others from 1889 and 1890 were uncovered in a cabinet at Thomas Edison's old laboratory in West Orange, New Jersey. It is now the Thomas Edison National Historical Park.

Ulrich Lappenküper, Director of the Otto von Bismarck Foundation in Friedrichsruh, Germany was astounded when he learned of its discovery. The Foundation was aware that a recording of Bismarck had been made by Adelbert Theodor Edward Wagemann in 1889; it has documentation to that effect in its archives. What surprised Herr Lappenküper was the fact that the cylinder had survived. The Foundation conducted an extensive search

(first started in 2005) in Germany and the United States. Their efforts proved futile. They came to the conclusion that it had been lost to history.



The enameled glass beaker below may have been produced to commemorate Moltke's state funeral.

Top banner on body is inscribed with Moltke's motto: "Erst Wägen dann Wagen" – "First Weigh the Risk of the Venture"

Bottom banner on body of glass reads: "Allezeit treu Bereit Für des Reiches Herrlichkeit" ---"At All Times be Loyal and Ready for the Glory of the Empire"

The audience with Bismarck took place at his castle in Friedrichsruh in the presence of his wife, Johanna. Initially Bismarck was content just to listen to recordings made in Paris and Berlin. His wife, however, prodded him into making a recording of his own. The voice is indistinguishable at first, but a personal reference helped ascertain his identity. Bismarck recited bits of verse and sang some lyrics from songs in English, Latin, German and French, including lines from the French national anthem. This was somewhat unexpected considering his hand in the orchestration of the Franco-Prussian War.

The recording ends with Bismarck giving his one son, Herbert (who saw battle in the Franco-Prussian War), some fatherly advice. He recommends to his son that his life be spent in moderation (something the elder Bismarck never did).

Helmuth von Moltke:

It is remarkable to learn that 17 recordings from the 19th century have remained intact all these years. What is more astounding is the discovery of Helmut von Moltke's voice on two of the cylinders unearthed in Thomas Edison's laboratory. Although Moltke was quiet, reticent and not very loquacious he would have welcomed the opportunity of "reciting some lines from Shakespeare



Von Moltke in his later life

and from Goethe's 'Faust' into the phonograph horn." An educated man, Moltke was a linguist (he spoke Danish, Turkish, French, English, German, Russian, and Italian), a writer and a voracious reader of books and newspapers. He was especially interested in applied science, engineering and industrial arts. He probably read about Edison's invention and Wangemann's road trips (the marketing tours made by company representatives) in Europe. He was a progressive thinker; a man who saw the future and all the possibilities it held. One can only imagine what Moltke's reaction would have been, were he amongst us today, to the device called the Archéophone: the technological apparatus that allows history to come alive!

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Ethics of Beer Stein Bidding on Ebay

by Steve R Johnston

Having bid on hundreds old beer steins, I have come across a number SCI bidders who utilize techniques that seems to defeat the purpose of SCI.

Since the group's creation, in 1965, the group has been about collectors. Collectors that understand the inherent art and aesthetic beauty the German beer stein. The beer stein, clearly one of the most beautiful ceramic products ever made, really puts medieval pottery front and center. A connection to the past that few of us are able to experience otherwise.

But what I find by offensive and counterintuitive, is the great deal of energy SCI collectors invest in driving up prices of steins their colleagues are bidding on, or buying, and/or alerting Ebay sellers, the stein they are selling is being sold "too cheap".

1. Most of this behavior, comes from competitors who are unable to buy the stein outright, so they provide a pain factor for other buyers. This is malicious and unfair to your stein collecting colleagues.

2. Likewise, contacting noncollecting sellers with real market prices does nothing but gouge collectors setting up SCI members to pay top dollar for items with an uncertain financial future. Prices do drop despite decades of stability, e.g., Mettlachs.

3. Now I understand we are interested in recruiting new collectors, but giving the game away is not the answer. Non-SCI sellers, getting free evaluation data, does nothing but increase their bank accounts and ensure the fact they will never become SCI members. A few dollars profit on one or two steins does not provide the impetus for life-long stein collecting.

4. Let's give the SCI member the upper hand, hoping they can land "The Big One" and solidify their status as an SCI member for life.

I think the following ground rules should be Officially implemented:

1. Never bid on a stein you have no intention of buying.
2. Do not bid up a stein, because you can not afford it.
3. No shill Bidding for SCI friends.

4. No secret "Buy it Nows" after an item has closed and has been paid for.

My belief is SCI should work for its members; a victory for one, is a victory for all. Remember, we are trying to place steins worthy of remembrance in collections amongst our ranks. Individually, we can't possibly own every one! But as a group we have the greatest historical beer stein collection in the world.

A NEW S.C.I. CHAPTER IN GERMANY

by Wolfgang Gult

Seven stein collectors met 17 November 2011 in Dinkelsbühl, Germany to form Die Krugsammler e.V. (the stein collectors) and shortly thereafter they expressed an interest in becoming affiliated with S.C.I. Then at the S.C.I. Convention in Annapolis, MD last July, Die Krugsammler e.V. was granted voting membership, having fulfilled the necessary requirements.

Die Krugsammler e.V., now with thirty-one member families, held their first meeting on 7 September during the annual Folk Festival in Beilngries, in the Altmühltal, north of Ingolstadt in Bavaria. On 8 September at Hotel Millipp in Beilngries, a room with ten tables loaded with 250 steins for sale was open for chapter members and the public. Buying, selling and trading was brisk.

With thirty-one family members, including six American and one Swiss, the chapter has set a goal of doubling their membership by the time of their next meeting in 2013. A meeting time and place for 2013 has not been announced but will be on the chapter web site: www.diekrugsammler.de sometime after the first of the year.

Chapter officers are: Harald Busse, President; Hans Andre Szukalski, Vice President; Wolfgang Gult, Treasurer; Richard Herpick, Secretary. Chapter contact is Master Steinologist Wolfgang Gult at: wolfgang.gult@t-online.de





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