

STEIN COLLECTORS INTERNATIONAL

PROSIT

Vol. 2, No. 81

The Beer Stein Magazine

March 2012

Unusual Stein Makers

Royal Bayreuth

by Ron Fox



Infanterie Leib-Regt. 10. Comp.
München 1912-14 100 jährige
Jubiläum

by John Harrell



Identifying Faience Steins

Part 3 - Rheinsberg Factory

by William Hamer

Photos From the Road

Twenty Third Installment

by Ron Fox

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Visit the SCI web site at
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Seeking Nominations for Master Steinologist and the Walt Vogdes Service Award

Nominations for the 2012 Master Steinologist and Walt Vogdes Service Awards are being requested from any chapter or SCI member. Nominees must be a member of SCI in good standing. The criteria for each of these prestigious awards is given below:

Master Steinologist

The nominee must:

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

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

Phil Masenheimer
408 North K St
Tacoma, WA 98403-1619
mplusten@comcast.net

Nominations should be submitted in narrative form with as much factual details as possible in order to improve the chances of your nomination. Please spell out abbreviations to avoid confusion.

Nominations are due by April 1, and must be in writing and include the name and qualifications of the nominee and the name and contact address of the nominator.

Forms have been mailed to each chapter contact, and are also available for printing on the SCI web site in the Members Only area, under SCI Business/Forms.

Walt Vogdes Service Award

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

Nominations should be sent to the Executive Director of SCI:

David Bruha
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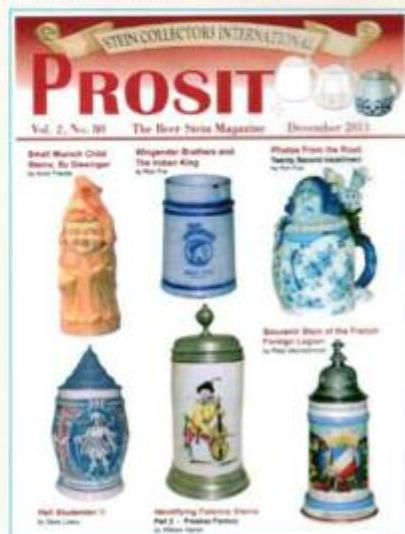
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Seen recently on eBay

A Beautiful Art Nouveau Enameled Glass Serving Stein

Admittedly quite a beautiful piece (figures 1 and 2), a recent eBay auction provided the description given below. Although unable to identify the maker, the seller did not hesitate to refer to glass producers Theresienthal and Poschinger as well as the historic Venetian glass makers and even those of ancient Rome! The misspellings and misstatements in this description have been maintained.

ART GLASS VASE PITCHER VIT- ERARII FACON DE VENICE THERESIENTHAL POSCHINGER ERA



RARE FIND A BEAUTIFUL ART GLASS DECANTER, PITCHER, BATTER or SYRUP PITCHER ?? ENAMELED JUGEN-STIL ERA I WOULD HAVE THOUGHT THE ENAMEL WAS DONE BY MONT JOY LEGRAS or Josef Ahne or Moser, But it had the German style pewter Lid. So was it Bohemian or French or German Art Glass ? Regardless it is in EXCELLENT CONDITION other then lid is slight off center & STANDS 12 1/2 " Tall WITH LID 15" TALL

HERE IS THE NEW CURRENT UPDATE FROM A FELLOW EBAYER:

"By the way I found an exact picture of what was thought a batter decanter with a Pewter stein cover. It was not made in Germany, Austria or bohemia it was made by Jews in Venice for German export. This is 18th C. post Holy Roman Empire and during the Hapsburgs rule. This was called the "viterarrii" styles usually described as facon de venise. Roland"

UPDATE: Poschinger still has the best reputation for Art Nouveau glass in the world & I have found the flower & leaves on A documented very old POSCHINGER vase, which looks very similar to this enameled floral design.



RESEARCHING I FOUND IT CONFUSING AS MOST PEWTER LIDS WERE GERMAN, yet this Enameled design, pattern was not original to Germany, but MUNICH GERMANY was very close to Bavaria.

In Sept. of 1836 Franz Steigerwald founded Theresienthal, under the guidance of King Ludwig I of Bavaria.

In 1861 the "glass baron" Michael von Poschinger succeeded Steigerwald taking over the factory "Theresienthal"

Famous designers created collections & won prizes at the international trade fairs in 1840 & 1867 & in 1937

I must state at this point that the color yellowish green is a "Theresienthal" color.

There was always copy competition such as Heckert, in one article I read Josephinen-hutte who was also in Bavaria came the closest to the fine quality & decor as Theresienthal.

I make every effort to research & correctly describe items, I'm No Expert, just a Novice collector

Editor's notes:

vitrearii - The glassmakers and glassblowers of ancient Rome,
facon de Venise - Literally, in the fashion of Venice.

Legras & Cie - a glasshouse producing cameo glass in St. Denis, near Paris. They also used the mark Mont Joye & Cie.

Josef Ahne - Enamelled figural compositions on opaline blanks based on Italian & German oil paintings.

I'm surprised that despite the seller's claim to "make every effort to research & correctly describe the items" so many misspellings crept in, and I am amazed that the careful research pinpointed Munich as being "very close" to Bavaria. This piece was listed for \$7,749.99, then \$7,474.77 then \$7,449.99. If you are interested at that price, I suspect the stein has been or will be relisted on eBay, perhaps next time for a "bargain price", perhaps as low as \$7,000!



IDENTIFYING FAIENCE STEINS - PART 3

By William Hamer

RHEINSBERG (1762-1866)

Very little is written about the Rheinsberg factory. The town of Rheinsberg is located in central Germany north of Berlin. It was started around 1762 under the direction of Johann Georg von Reisenitz. Its most known manager was Carl Friedrich Lüdicke, who after starting a factory in Berlin in 1756 left there and came to Rheinsberg around 1770. It is unknown when he left the factory. Rheinsberg faience steins do not come on the market very often, as I only have 34 total steins for sale out of over 8300 that are in my faience Stein sales database. One of my reference books indicates that faience production may have stopped and stoneware production begun around 1787, which would mean that faience was only produced for 25 years and could be the reason for so few faience steins appearing on the market.

STEIN BODY:

Figure 1 shows a typical Rheinsberg stein. The body has straight sides at the bottom and the top is indented where the lid ring fits. As you can see the pewter base is missing, which is typical for northern faience steins.



figure 1

STEIN HANDLE:

Atypical Rheinsberg handle is shown in figure 2. The handle is tapered from top to bottom and has a cross-section of a D (flat on the inside and rounded on the outside). The top handle attachment flares out slightly while the bottom handle attachment has a rounded point and is pushed in in the middle, as can be seen in the photo.

figure 2



MARKS:

Unusual for faience steins, most Rheinsberg steins that I have seen are marked. The usual mark is a joined RL, often with a + underneath, which is thought to stand for Rheinsberg-Lüdicke. Although some marks are very clear others are not. Often the RL can look like just an R and at other times it may not even appear to be an R. Figures 3a - 3d show the 4 marks that are on the Rheinsberg steins that I own and show the variations that appear in the marks.

DECORATION:

There are several decoration styles that also help to identify a Rheinsberg stein, especially when you can't see the handle design and maybe not even the bottom of the stein where it would be marked. Most steins decorated with a figural theme have the figure in the center of the stein with grass/leafy decorations on either side of the figure (as can be seen in figure 1). The cloud decoration seen in the background is also unique. They have two or

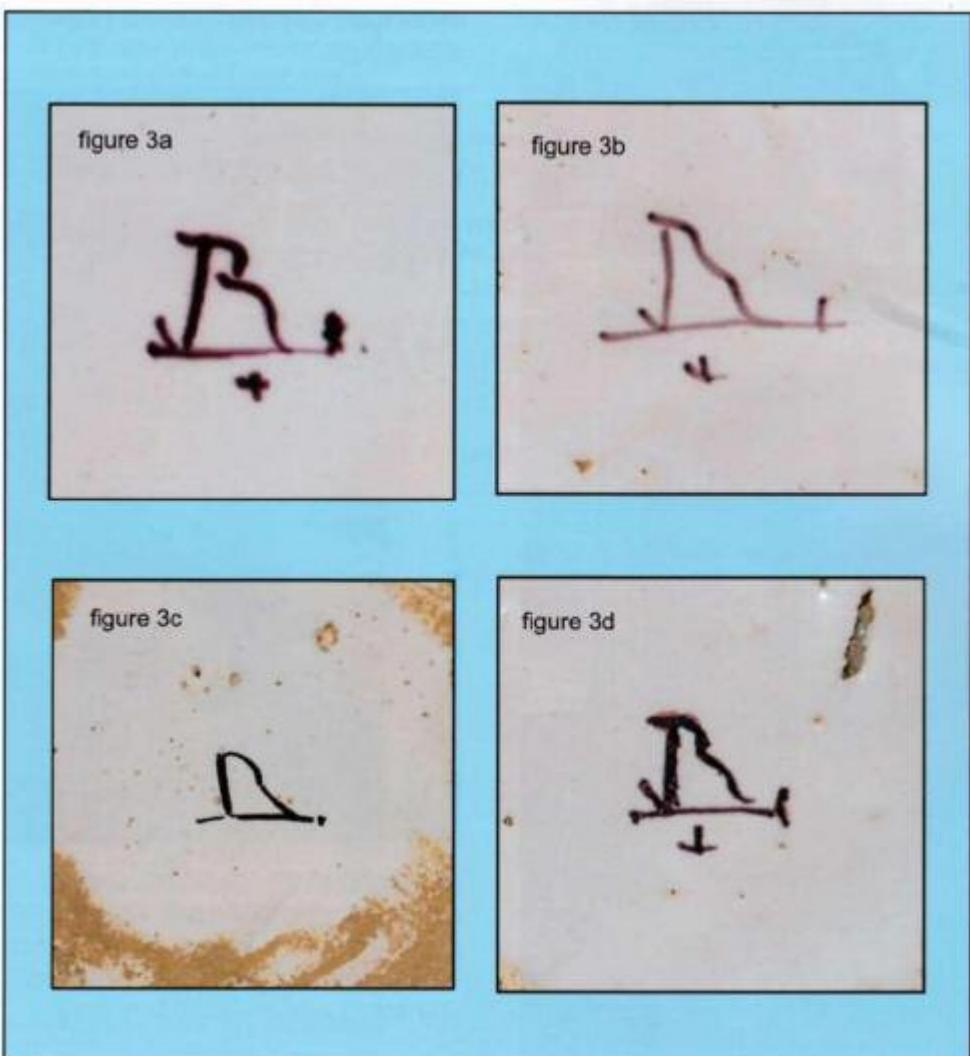


figure 3a

figure 3b

figure 3c

figure 3d

figure 4



figure 5



figure 5a



figure 6



figure 7a



figure 7b



figure 7c



three vertical brush strokes with one horizontal brush stroke underneath. Figure 4 shows a close-up of the cloud decoration. The side decorations are often a tree that appears to be on an island. The island is usually only half colored in, and the tree can be a palm tree or pine tree. When a palm tree, the tree has leaves at the top and the middle of the tree. Figures 5 and 5a show a typical side decoration with the palm tree. If you look at Figure 2, you can see the pine tree side decoration.

PEWTER WORK:

Some Rheinsberg steins have unique pewter work. Three of the four Rheinsberg steins that I own have this pewter work. The pewter work is done by Michael Gottlieb Hardert of Stettin (Poland) and the unusual feature is that the bottom pewter is a ring rather than a full pewter base, which allows the mark on the bottom of the stein to show. The side of the base ring is straight to go with the straight side of the

stein. Figure 6 shows the pewter marks of this maker.

Figures 7a-c show a Rheinsberg stein sold at the 2010 SCI convention. It shows every decoration technique discussed in this article; a central figure with grass and leaves on either side, cloud decorations in the background, side decoration with pine tree on a half colored island, and finally the mark on the bottom. See additional examples of this factory on the next two pages.

12 more Rheinsberg faience steins



Announcing: A New Stein Collector's Resource www.MySteinCollection.com

by Paul van Eck

March 1st 2011 saw the launch of a new website fully aimed at our favorite hobby, stein collecting. The website is called MySteinCollection.com and in this article I will try to give you some insight into what the website is and why it can be beneficial to all collectors out there.

Main features

So what are the main features of MySteinCollection.com? Firstly, in its basic form MySteinCollection.com is a website where individual collectors can upload images of their stein collection, add descriptions to those items, enter the producer's name, designer's name, mould number, etc. Once the collection is uploaded, it will be accessible by anyone with an internet connection. It's basically a nice and easy way to show your collection to others. Friends, family and fellow collectors worldwide will be able to see the fruits of your collecting labour online.

Ron Fox's great "Photo's from the Road" series in the *Prosit* magazine can be considered the paper version of such a showcase, and many of us will feel envious of him knowing that he gets to see so many great stein collections in real life. Sadly not all of us are able to visit fellow collectors as often as we wish. Sometimes the traveling distance is simply too far, but there can be many reasons why a real life viewing of other collector's collections is impossible.

Secondly, as of this writing the website has a listing of over 2,300 steins and related items produced by Reinhold Merkelbach, and an overview of more than 100 *terra sigillata* wares by Diimler & Breiden. Plans for more producers' listings are well underway, including Villeroy & Boch, Gerz and others.

As already stated, MySteinCollection.com offers a quick and easy-to-use format to create your own gallery online. But there is more to the website than one would expect at first glance. Because what happens when multiple collectors add their steins to the website? You're right: all steins combined form a very interesting pool of information! All private collections together make a database of steins like none other. Villeroy & Boch steins from several collectors can be viewed in one go, for instance. Or you can select steins that are designed by a particular artist or designer, say Heinrich Schlitt or Richard Riemerschmid. Or you can search the online collections for specific mould numbers or keywords, just as you would do on Google. And it is an ever growing database. With each stein added by a collector the pool of information grows, and grows, and grows.. Our hobby will have an online presence like none other.

There are other websites out there that show catalogs of steins by individual producers. Some of those sites are free to visit, others require a membership fee for most of the content. MySteinCollection.com currently co-operates with www.steinmarks.co.uk, which is owned and operated by Chris Wheeler in the United Kingdom. Chris's relentless efforts in finding stein markings from all corners of the world have made his membership-free website already into a highly regarded source for information on makers' marks, producers and designers/decorators. MySteinCollection has implemented a neat system of referring to www.steinmarks.co.uk whenever a producer or a designer's name is connected to a stein, thus combining the individual strengths of each website. Who knows, maybe in the future a similar combination can be made with other related websites

as well, maybe also with www.SteinCollectors.org, our well respected online 'headquarters'.

Other features

Besides the main features mentioned so far there is even more the website has to offer to collectors. First of all, you can add information to your steins which will be kept private. For instance, you can add the value or the purchase price. That can be very handy when considering or updating an insurance policy for your valuables, or just to keep track of your children's future inheritance. You can also record the date that you acquired the item, and a private memo about your stein. These hidden fields are not shown online to visitors of the website but are only visible by yourself, the owner of the stein, once you are logged in.

Also you have the possibility to make an item completely invisible online while still keeping it registered in your collection. You may, for instance, have a couple interesting items that you wish to keep track of, but not want to share with others online. No problem, one click makes it "for-your-eyes-only."

Another useful option is the possibility to offer items for sale. Each item can individually be labeled as "for sale" and an asking price can be entered. When your item is for sale, it will then be automatically marked as such when visitors browse the website. If they're interested in buying it, they can simply contact you by email to negotiate the deal. There are no fees for advertising or selling your steins via the website ("Bye bye, eBay!"). The selling of steins through the website however at the moment is considered only an added bonus functionality, and is in no means meant to be its main purpose.

How visitors can add to your knowledge

Many collectors already know a lot about steins in general, and about their own collections in particular. But there are always questions, missing information and errors. Many of us probably have steins they never could identify. When your collection is on MySteinCollection.com, others will see your steins and will be able to give you information on them. It's simple: they just click on a button and immediately get the option to send an email directly to you and tell you their comments on your stein. Easy as pie. What a nice way to learn more about your own steins! And safe too, because the sender does not get to see your email address while sending the message to you. You are the only one who receives that email message; your privacy is guaranteed.

On the subject of privacy: when you first join MySteinCollection.com you are asked to enter your first name, last name and email address. The first name and last name that you provide will be visible online so that visitors can see whose collection they are viewing. Questions have been raised about the wisdom of showing a collector's full name along with their collection. Personally, I have no worries about it, but I can imagine that some may think otherwise. Well, nothing prevents or forbids you from using a fictitious name for your online collection. And, as said before, your email address (which does have to be a valid email because of the interaction with the website and its visitors) will never show up online anyway, so the likelihood of any breach of privacy is very low.

What is needed to join up

All that is needed to start creating your own online gallery is a computer with internet access, an email address and a digital camera. To get started, just direct your Internet browser to http://www.my-steincollection.com and click where it says "I want to join". You will then be guided through the short process of creating your personal login, after which you can start entering your data and pictures.

Should you need help in getting online or if you don't own a digital camera, then a neighbor, friend, son, daughter or grandchild may be willing to help you.

Hope to see you soon

I hope this article gave you some insight in the possibilities of MySteinCollection.com and that it has persuaded you to join us and upload your collection online. In its first four months the site has grown from zero to over 3,700 stein listings. The website's features

are being developed further as we speak, and I appreciate receiving your feedback over time to help me improve its usability and functionality. I am sincerely looking forward to seeing your steins appear online soon!

Prosit!

Paul van Eck, the Netherlands
webmaster@www.mysteincollection.com

This is a reproduction of the homepage of [MySteinCollection.com](http://www.mysteincollection.com)

MYSTEINCOLLECTION
STEIN COLLECTIONS AND MORE

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Our database now contains 3734 items in 8 private collections and 5 producer's catalogs!

New today: 0
 Updated today: 0
 New this week: 3
 Updated this week: 11

View products by [Villeroy & Boch](#), [Reinhold Merkelbach](#), [Simon Peter Gerz](#), [Marzi & Remy](#), [Hauber & Reuther](#), [Dümler & Breiden](#), [Merkelbach & Wick](#), [Matthias Girmscheid](#), [August Saelzer](#) or one of the many other famous German Stein producers. There are 3734 items listed and the database keeps growing!

Identify your own steins by searching for mould numbers or [browse the database](#) for producers, designers or keywords.

Help collectors identify their [unknown steins](#).

Join in building the net's largest free Stein database: upload your own collection! It's safe, fun and free.

Join us right here right now , and show us what you've got!

Yes fellow collectors, you should show your collection on this website too:
 By uploading your steins you are directly contributing to building the net's first interactive Stein database.
 The steins from all collections combined give a great overview of what has been produced over the years.
 Collectors can browse through all collections, do searches for specific producers, designers, mold numbers or keywords.

Collecting beer steins has never been so much fun! Share your knowledge; we need you!
 Paul van Eck, webmaster.

I want to join!

Now let's get started and [view those collections!](#)

New! [2400+ Reinhold Merkelbach products](#)

Also on this site: [100+ Terra Sigillata wares by Dümler & Breiden](#)

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This is a depiction of the contents of one entry in MySteinCollection.com. While the layout has been adapted to the print limitations of Prosit, the content has been maintained.

MySTEINCOLLECTION

STEIN COLLECTIONS AND MORE

from the collection of Paul van Eck

man on horse, holding stein

<i>inv. nr.:</i>	11831	<i>model:</i>	stein
<i>capacity:</i>	1/2L	<i>material:</i>	stoneware
<i>dating:</i>	1894		
<i>producer:</i>	Villeroy & Boch	<i>mold:</i>	2889
<i>designer/decorator:</i>	unknown	<i>decor:</i>	
<i>height:</i>	15.7 cm (appx. 6.1 inches)	<i>weight:</i>	0 gr (appx. 0 oz.)



METTLACH ETCHED STEIN, MAN ON HORSE HOLDING STEIN.

VERSE ON THE BODY: "FRISCH AUF, JUNGES WEIB, GEBT DEN KRUG MIR ZUR HAND, MEIN RITT GEGT NOCH WEIT DURCH DES HERZOG'S LAND. VON DEM QUELLWASSER GEBT EINEN TRUNK AUCH DEM ROSS, SO ERREICHEN WIR FRISCH UNSERES HERZOG'S SCHLOSS".

[mail this item to a friend](#)

der Vater Unser Krug The "Our Father" Stein

Figure 1 shows a stein featuring the Lord's Prayer. Designed by Fritz Hellmut Ehmcke in 1909 for the firm of Reinhold Merkelbach, it is commonly known as the *Vater Unser Krug* (the "Our Father" stein).



The words on the stein read as follows:

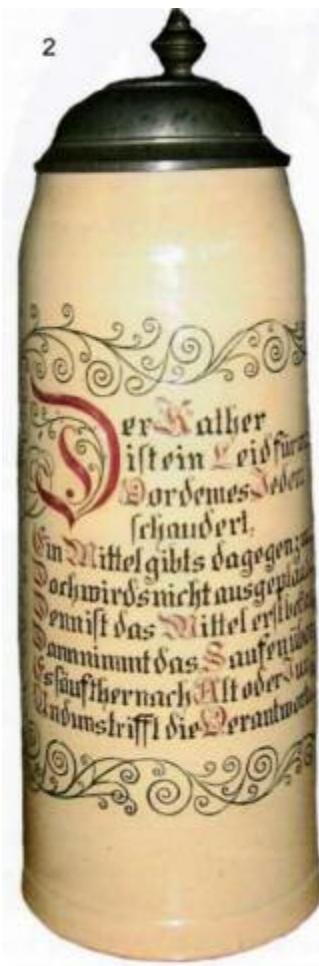
VATER UNSER, DER
DU BISTIM HIMMEL
GEHEILIGET WERDE
DEIN NAME ZU UNS
KOMME DEIN REICH, DEIN
WILLE GESCHEHE, WIE IM
HIMMEL, ALSO AUCH AUF
ERDEN. UNSER TÄGLICH BROT
GIEß UNS HEUTE. UND VER-
GIEß UNS UNSERE SCHULD, WIE
AUCH WIR VERGEBEN UNSERN
SCHULDIGERN. UND FÜHRE UNS
NICHT IN VERSUCHUNG, SON-
DERN ERLÖSE UNS VON DEM
ÜBEL. DEN DEIN IST DAS REICH
UND DIE KRAFT UND DIE HERR-
LICHKEIT IN EWIGKEIT. AMEN

Produced from the height of the Jugendstil or Art Nouveau era until very recently, this stein shows an unusual blend of modern, historical and timeless elements. The tall, tapered shape of this stein is a form used in

the 16th century known as a *Schnelle*. The glaze color, known as *kölnerischebraun*, was a very popular treatment for "modern" steins in the first decade of the 20th century. And of course, the Lord's Prayer, *Vater Unser* and the *Pater Noster* (Latin) are timeless.

A correction Not the Lord's Prayer After All

In a recent installment of "Photos From the Road" (June 2011) one of the steins depicted (figure 2) was brought to a chapter meeting of the Golden Gate Zechers. Its owner, Jim Stoner, had concluded that the verse on this stein, actually a six-liter size, was the Lord's Prayer.



Roy De Selms soon realized that the stein in fact shows a different verse entirely, one which is very much in keeping with the Germanic sense of the relationship between drinking and humor. The verse on the stein reads as follows:

*Der Kather ist ein Leid für wahr.
Vordemes Jedem schaudert,
Ein Mittel gibts dagegen zwar.*

*Doch wird's nicht ausgeplaudert;
Denn ist das Mittel erst bekannt,
Dann nimmt das Saufen über hand,
Es säufther nach Alt oder Jung
Und uns trifft die Verantwortung.*

The first word in this verse plays a crucial role in understanding its meaning. The old German word *Karger* (and its modern counterpart, *Kater*) has a double meaning, translating both as "tom-cat" and "hangover". That bit of knowledge explains why we so often see a cat depicted on beer steins, especially those which depict a drinker suffering from over-indulgence.

With his head bandaged and a sorrowful howl emitting from his mouth, the Schierholz Drunken Cat (figure 3) drives home the symbolic relationship between the cat and the hangover.



The verse on Jim Stoner's six-liter stein can be roughly translated as:

The tom-cat is unpleasant for sure.
Everyone shudders when facing him,
on the other hand a remedy is available,
which should not be a secret;
for the medicine is well known,
just get the upper hand of drinking,
of boozing by old or young
and the answer will come to us.

In other words, instead of drinking from the six-liter stein, consider switching to the 1 Vi-liter *Vater Unser* stein, or better yet, from the Vi-liter Drunken Cat.

The Old Fisherman

by Bernard E. Gould

This type 1, Special Production souvenir stein is 1/10 liter, and 3 1/4 inches tall. It has great detail and a very interesting, unusual subject matter. There is a wonderful bronze statue in Gloucester very similar to the stein. The statue is often referred to as the old fisherman, the same title as the stein and I originally thought that the stein, was inspired by the statue. I found out that the statue was dedicated in 1925, at least ten years after the stein was made, but I am certain that the person who commissioned and designed the souvenir stein and those that designed the statue had exactly the same thing in mind.



The statue facing Gloucester harbor is a memorial to the Gloucester fisherman that have lost their lives at sea since the town was founded in 1623. The verse on the base of the statue is:

They That Go Down To The Sea In Ships

This is taken from the 127th Psalm. The full verse is:

They that go down to the sea in ships,

They that do business in great waters;

These see the works of the Lord,

And His wonders in the deep.

Bronze tablets at the foot of the statue contain the names of more than 10,000 Gloustermen that have lost their lives at sea.

When I visited Gloucester in the summer of 1987, I visited the statue. As I looked at the bronze tablets, I gazed up at the beautiful, still, blue harbor, and thought of the thousands of men that went to sea from here, and never returned.



I have written that I love to look at my favorite American Special Production steins and think about the thrill I felt when I first went to the location depicted on the stein. I was experiencing the same emotion that the first owner of the stein experienced 100 years ago that inspired him to buy this souvenir.

When I look at my Gloucester stein I do not experience that thrill. I am saddened by what it represents.



Edward Maurer Restaurant Stein

by Philip Cahoy



Edward Maurer was born in Baden, Germany in 1851. He came to this country in 1871 and settled in New York City starting a restaurant and saloon. He spent 2 years in NYC then moved to Newark for a little over a year. He then went on to Boston for 2 years, Chicago for one year and then to St. Louis for a short period of time. He moved to Omaha where he started a German restaurant and saloon that became famous from coast to coast. It was in downtown Omaha at 1306-1308 Farnam St. It closed in November of 1917 because of the proprietor's anticipation of Prohibition. He reportedly despaired of the idea that one could serve a decent meal without wine, beer and allied essentials.



Another Came Home

by Marty Camel

There is a saying, if you love something, set it free and if it comes back to you, it was meant to be yours. Well, this blown glass stein was never mine, but it flew home to my collection anyway. I guess you can say it was meant to be.



At a fast glance, this stein looks like another nicely cut and faceted 1/2 liter, but it is so much more than that (figure 1). Engraved on the front panel of the stein is "1st Place September 20th 1874 Brandenburg." With the WMF brass lid having a pigeon finial, I first assumed it was presented for the first place winner in a homing pigeon race.



When I looked closer at the finial on the lid, I discovered the pigeon had a frill (figure 2). This information led me to the conclusion that this stein was awarded to the 1st place winner in a fancy pigeon show. The pigeon finial turned out to be an owl pigeon. There are 300 types of pigeons that are exhibited in a fancy pigeon show. The owl pigeon is the only one that has the breast frill. All the other breeds have a smooth breast. The origin of the owl pigeon is England dating back to 1835.

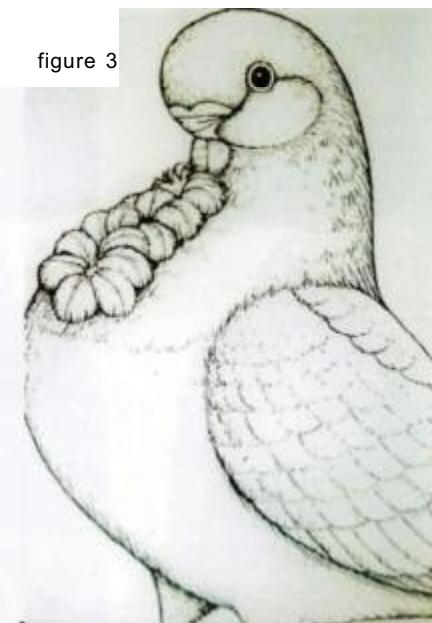


Figure 3 is a drawing taken from the National Pigeon Association Standard, which shows the frill on an owl pigeon.

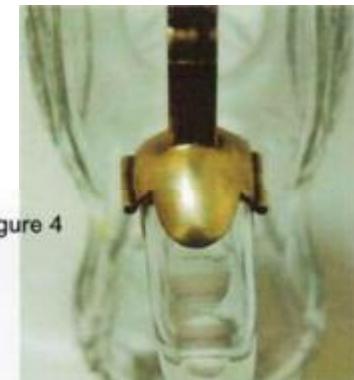


Figure 4 shows the brass strap with two hinge pins on each side of the handle.

Both Mettlach and Hauber & Reuther produced an owl character stein that has no frill. Owls in the wild have no frills. Is the pigeon owl the only one with a frill? Does anyone have the answer to this question?

Thanks to John McGregor for his input into this article.

New Plastic Character Stein

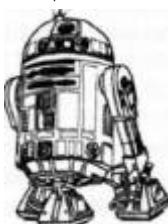
by Ron Fox

Several years ago my wife became interested in the new plastic character steins that suddenly appeared on ebay. Both Disney and the Ringling Brothers circus made these steins. It wasn't long before she tracked down and bought every one they had produced.

Through the last couple of years, my wife has continued to look for additional examples, but has been disappointed. While visiting Disneyland this past December, we stopped to eat at Redd Rocket's Pizza Port next to the Space Mountain ride. As we approached the cashier, my wife was surprised to see a display selling a new plastic character stein. It was the R2D2 droid robot from the popular Star Wars movies. She couldn't pay the \$9.95 fast enough, and it also came with a free \$6 dessert. For a few seconds, my wife was seven years old again.



The real purpose for writing about this stein, is that my wife has helped many collectors with their plastic stein collections. These steins will probably only be available at both Disneyland and Disney World, for a very short period of time. If you would like to add one of these to your collection, I would not waste any time trying to get one. It will cost you \$25-30 on eBay compared to the \$9.95 at one of the parks.



The Twenty Third Installment

Photos From The Road

by Ron Fox SCI Master Steinologist

Before I moved to California about six years ago, I made several trips there each year. One of my favorite places to visit, was the home of Mel and Carol Preszler. Mel was not only an enthusiastic stein collector, but he was an excellent finishing carpenter. His ongoing woodworking projects continued to give his home a very Germanic feeling, and the perfect setting for his stein collection.

Mel passed away about 10 years ago and I had not been there since. Sometimes our lives get much too busy. I spoke to Steve Elliott one day about possibly having dinner with Carol one evening. Steve called and made the arrangements for us to visit. Accompanied by our wives, we headed off to Carol's house in Sacramento. I was thrilled to see that not much had changed, and Carol was still enjoying the stein collection.

Mel was a collector of one liter Mettlach steins. When he acquired most that Mettlach had made, he became interested in the one liter stoneware steins with various transfer scenes. As you can see from the photos on these pages, they are great looking steins.

The city of Munich has been a huge tourist town for hundreds of years. I could accurately say, that no other location in the world appears so often on German beer steins. With the Munich child being used as the city symbol, she is usually the dominant figure on steins representing this city.

The first stein is for a workers convention. It is designed by Franz Ringer and you see the hint of the Art Nouveau style.

Next we see another scene of a large Munich child standing in front of a panoramic view of the city. The Bavarian flag is immediately behind her. It is a bright colored souvenir stein of the city purchased by a traveler back in that day.

Another long-standing symbol for the city of Munich has been a lion. This third stein has a comical edge to it. It shows the Munich child chasing the Bavarian lion across the front of the stein, while she has hold of his tail.

Munich had some of the best pewtersmiths in Germany. This next souvenir stein features the Munich child holding an HB stein, standing in front of the Frauenkirche.





Notice the large pewter Munich child thumb-blift.

The center of the page has another Munich souvenir stein. It features the Munich child holding two shields, each containing a view from the city.

This next stein features the Munich child and flags, all in blue coloring. It is for a convention of Munich Cigar Dealers Purchasing Association. Notice the swastika on one of the flags.

The next two steins are designed by the artist "P. Neu." The first shows a barmaid from the Hofbrauhaus holding two fists full of steins. Thirsty men are charging toward her trying to grab one. The second shows a couple within a heart-shaped panel.

The last stein on the left page is one designed by the well-known artist Franz Ringer. His work is still highly sought after.

The first stein on this page has a soldier standing in front of a draped flag. The verse reads "Old Regensburg, Military Historical Exhibition ." Very attractive.

The second stein also has a military theme. It is to the "Bavarian Reservist Bridge Building Company 1914-1918 Platoon 4."

Many important city events were depicted on beer steins. The next stein is an example celebrating the "District Exhibition Regensburg 1910." It was the 100th anniversary of this event.

A Bavarian artillery reservist is coming to the aid of a wounded comrade on this next stoneware stein.

The center stein depicts an older man napping while his wife stands beside him. The artwork is signed with artist initials "TH."

Franz Ringer had a very distinctive style and his work is easily recognized, like this next stein of the soldier.

The young couple on this next stein, is another signed with the artist initials "TH." Does anyone know who this artist was?

The Art Nouveau movement produced many wonderful designs. This next stein with the landscape is a prime example.

The last stein from Carol's collection features a dueling student with his sword.

Our visit to Carol's home brought back so many fond memories. Thanks, Carol.

My wife and I attended the Keysteiners anniversary meeting weekend. It was a fantastic event with an attendance comparable to recent stein conventions. There were four major speakers, delicious food, hundreds of steins on the sales tables and a live stein auction. Clarence and Cindy Riley's catering hall was the ideal location. The cost was only \$30 per person, which I am sure helped draw the crowd. We need more of these types of reasonably priced gatherings around the country.

Our drive back to California gave us the opportunity to visit some collections. The home of Earl Christy was one of them, Earl and Vera Christy have been friends going back to the early 1970's. Besides collecting steins, like me, they shared a passion for glass. Sadly Vera passed away a couple years ago and Earl has been moved into a nursing home where he can receive the proper care. Our visit was with their son Keith and I am happy to share some key pieces with our members.

Diesinger made some of the most attractive character steins ever produced. The jester came in many sizes and different variations. This 1/2 liter is one of their beauties.

Mettlach mass produced most of the steins in their production line. It is always nice to find one of their steins that is seldom seen. This 1/2 liter with the map of Europe is a good example.

Mettlach made a series of 12 occupational steins. Each has the same body, only different trade scenes. This fireman occupational is one of the few made on a different body than the mentioned set of 12.

While we are on the subject of Mettlach, this next stein is one of their uncommon mosaic pieces.

Student steins are very popular with the German collectors. There were literally thousands of different student fraternities, each having its own shield. This 2 liter blown glass has an enameled fraternal shield.

Another popular subject found on steins is gnomes. This blown glass stein features a dwarf straddling a keg.

Jon Maresch was a famous Austrian pottery. They specialized in tobacco jars and figurines made of terra cotta. This tobacco jar of the Munich child sitting on a trunk is one of their items. It is an earthenware material with painted stains on the porous body. A distinctive appearance.





Just before WW I, stein manufacturers had to modify their production line to conform with the taste changes of the public. The Art Nouveau style had taken Europe by storm and everything from architecture to stein designs were altered. This brown glazed 1 1/4 liter stein pitcher is an example.

Otto von Bismarck was one of Germany's most popular military heroes. There are many steins with his image, such as this enameled glass stein on the top of this page.

Pate-sur-pate steins are of the highest quality. It is surprising that until now, we have yet to find one with a maker's mark. This 1 1/2 liter example is no exception. It has fairies and cherubs as part of its Art Nouveau decoration.

There are very few steins made of bronze. This relief heavyweight has a bacchus orgy scene. I am sure it was made for decoration only, as it is too heavy to be functional.

Stoneware Sarreguemines steins usually have a large figural animal handle. Such is the case with the one on this page. It has a cat for the handle and relief hanging fish and sausage decorating the body.

Theresienthal had a very large production of glass items. They made beakers and steins where the glass was full of tiny bubbles. This was part of the design of these pieces. This green glass stein was one of the pieces and decorated by Poschinger.

Fritz Heckert started his glass works around 1870. His initial line of glass was in the style and decoration of the 17th century enameled pieces found in museums. This weaver occupational beaker is one of them.

Egermann was a famous glass family. This blown green 2 liter stein is from their glass works and has a wonderful enameled heraldic shield across the front. The matching glass inlay gives it additional height.

The Nymphenburg porcelain factory was founded in 1747 in the Munich area. Collectors rave about Meissen, but in my opinion, Nymphenburg was every bit as good. This last stein is one of their delicately made steins with a gold-washed silver lid.

Our visit with Keith was most enjoyable. We enjoyed reminiscing about his folks and learning about the rocks and minerals that he collects.

I recently visited the home of Arvid Frende, here in northern California. He has been aggressively collecting steins from the Diesinger factory and presently has approximately 1000 pieces. Having the opportunity to study a collection of this size, of steins from one factory, is quite the education. I tried to choose steins that would visually show the wide range in Diesinger's production line.

The first stein is done in threaded relief and depicts a royal figure wearing the Order Of The Golden Fleece. This prestigious award was first established back in 1430 and is still awarded today to European men of privilege.

As a general rule, Diesinger's character steins sell for the highest prices, in comparison to the other types the factory made. This figural monkey head should explain why.

This next stein is what I would classify as a factory mistake. It was sold as a souvenir for Niagara Falls in New York. The word "Niagara" is printed in gold across the top rim. The scene on the stein is actually of London Bridge. I guess back in 1900, no one knew what London Bridge looked like, so they got away with passing this stein off as a souvenir from Niagara Falls.

Besides this next stein being of the etched variety, its old soda fountain glass shape makes it interesting looking.

The middle of the page shows one of Diesinger's many transfer steins. A knight stands with a shield containing a verse.

I particularly like the threaded relief technique and this next stein with the barmaid is a beautiful example.

The next two larger relief steins are very colorful. What makes them most unusual is their figural inlay lids. One has three hops buds, while the other has multiple radishes. It is the first time I have seen either of these neat looking lids.

The last Stein on this page looks like they took two 1/2 liter steins and stacked them onto each other. Diesinger has several versions where two steins were merged to form one larger piece. It creates an interesting effect.





I start this page with two more of Diesinger's great looking threaded relief steins. What makes many of these steins look even better, at least for me, is having an inlay lid with an additional threaded relief scene. The first stein has two men drinking at a keg table and the second stein is of Gambrinus, the king of beer. Two really nice examples from this diverse factory.

This next stein has a body shape similar to Mettlach print under glaze #1526 or #1909. The threaded design is of an eagle in a shield with soldiers standing on each side.

Gnomes were part of German folklore and were used by most stein manufacturers for scenes on their bodies. As you look at this next stein, how can you not want one in your collection? I have a few.

This monkey stein appeals to both the character collector and those that collect items with a student theme. The monkey wears a student cap, holds a pipe and a glass of beer in his rear paws. Certainly a fun piece.

Because beer and social drinking was such a large part of the German culture, scenes showing drinking are very common subject matter used to decorate steins. That helps explain the scene of the man drinking at a table.

Diesinger had a great variety of scenes on their steins. This 1 1/2 liter stein features a sailboat with many birds flying all around it. A very different scene for any stein manufacturer.

Again we see another drinking scene of an innkeeper enjoying his own product. The stein has additional decoration of edelweiss relief work that covers the entire body.

This last stein from Arvid's collection is similar to the first. They have the same scene of a royal figure, but he is facing the opposite direction. The body is also a larger 1 1/2 liter bulbous size. Notice the additional edelweiss decoration like on the previous stein.

Diesinger steins have been highly collected for a long time. As you look through all of the photos on these two pages, you can understand why.

With a thousand Diesinger steins in Arvid's collection, I hope to share many more examples in future segments of this series.

In the last segment, I had visited the home of Terry and Claire Hill. I shared many of their Art Nouveau steins decorated with Ludwig Hohlwein's art work. Here are a few more of their steins for you to admire.

The first three steins are all 1/2 liter etched Mettlach. Each one has an interesting decoration signed by Ludwig Hohlwein. The first shows a procession of well-dressed couples on their way to some fancy outing. The second has a king in a red robe bending over taking a large stein of beer from a little boy. The third has a soldier chasing a barmaid for one of her beers. Each has an inlay lid and simple thumblift. These are just a few from a much larger series. Terry has most of them.

Even though the Hill collection has many great Art Nouveau steins, it also has a great deal of variation as well. This faience stein is one of their early pieces and is decorated with the Madonna and child.. It is Austrian faience rather than one of the German factories. It resembles the work found on Nürnberg faience. It is a very handsome stein.

Mettlach made hundreds of 1/4 liter beakers. Most of them have a print-underglaze decoration. This is one of the very few made in a relief decoration. It has Roman soldiers marching around the entire body. This particular beaker rarely comes up for sale.

As we have come to learn, faience was developed to imitate oriental porcelain. When the wars in China halted production of their wares, the Dutch merchants pushed for a suitable substitute. The German potters answered the call and developed this white tin glaze earthenware and a huge industry came into existence. In actuality, this 18th century milk glass stein looks more like porcelain than faience. I am surprised that the glass industry wasn't able to capitalize on that. This stein has a neat Biblical scene of Jacob's ladder reaching up into heaven.

Claire's favorite steins are those made out of wood. As I took some down to photograph, she proudly proclaimed "those are mine!" Steins made with two handles are uncommon. This is the first one I have seen in wood.

The Art Nouveau style influenced the production of steins made in all materials. As we see in this last example, pewter was no exception.





This next group of steins is from the collection of Jim Fredholm, back on Long Island, New York. He likes steins dealing with music, designed with a Munich child and well done stoneware with interesting print over glaze scenes.



The first stein has an elaborate scene of a monkey wearing a top hat holding a scale in one hand and a stein in the other. He is riding on the back of a running cat with a fish in his mouth. I am sure there is a lot of symbolism within this decoration. Anyone want to take a stab at it?

The next stein features a cupid on each side of an oval panel which shows a man drinking. The decoration is done in bright colors and is similar to the work that Franz Ringer became famous for.

Merkelbach and Wick made some very attractive steins. This print-over-glaze 1/2 liter is just one of them. The scene is of a cupid on a swing, with a monkey holding on to one of the ropes.

This glass stein with the white enamel figure of a woman beneath an umbrella, is one I have been trying to get from Jim. It would fit nicely with several others I have that are made in the same manner. Til now, I have been unsuccessful. I will keep trying though, can you hear me Jim?

Theodore Weiseler was involved in decorating many steins. His "TW" initials are on the front of this porcelain stein made for the Munich souvenir market. The decoration shows the Bavaria monument with a Munich child on either side. They are wearing two different military helmets.

The child on this next stein is about to get the surprise of his life. He is climbing a tree to rob a birds nest. A very large angry mother bird is quickly approaching. It isn't looking good.....

In 1925 the 6 Bavarian Infantry Regiment celebrated their 200 anniversary of the unit. I share two photos of this stein which shows their uniform worn in 1725 and 1925. The crowned monogram "W" was authorized in 16 June 1902 for Kaiser Wilhelm I. The entire regiment was in Arnberg 1896-1919. A very uncommon stein.



I wrap up my photos from Jim's house with another 1 liter POG stein. It features St. Paul standing with a sword and a verse beneath him. This also has bright attractive enamel.

Since I started this series, I have spent a lot of time and effort visiting homes across the United States. I have shared hundreds of photos of the more unusual steins within those numerous collections. From time to time, I have included a few pieces of my own. I thought it was time to designate a couple pages to the more unusual steins in my personal collection.

Rheinish stoneware played a very important part in the beginning years of German Stein production. The three dominant factories from the Rheinland were Siegberg, Frechen and Raeren. This first Stein was made in the late 16th century and is from the Frechen factory, which is the hardest of the three to find. They are easily recognized by their brown spotted oxidation fired glaze.



The Schierholz factory certainly made some of the best and more unique character steins. The well-dressed animal heads have always been desired by Stein collectors. With my name, how could I not own the fox?

Tower steins have always been of particular interest to me. This St. Elizabeth church is one of my favorites.

Back in the early 1970's, when I first began collecting steins, I found an early pewter tankard. It was from the 16th century and unfortunately I traded it for a Mettlach. This pewter piece is an 1870 copy of that Stein and a constant reminder of my blunder.



I have always liked character steins, but with only a few exceptions, I limit myself to those that are in the shape of a head. This Schierholz clown made it into my collection several years ago.

Around 1978 I bought my first faience Stein. I have been hooked ever since. I find certain factories much more appealing than others. Such is the case with this Braunschweig faience Stein. It came and never left.

While searching through eBay around six years ago, I found this wonderful Austrian faience Stein. The crucifixion scene is very appealing to me. It reminds me of how much God loves us and the tremendous sacrifice that was made on our behalf.



The Egermann glass factory made many glass steins. This blown, green, one liter features a Baden heraldic shield. I like its tall slender shape and matching inlay lid.



The last Stein on the left-hand page is another Rheinish stoneware piece. It is also from the 16th century and from the Raeren factory. It features three round applied relief panels. The two on the sides are of heraldic shields with one having the artist initials "HK." The one on the front is of a long-necked bird. It is hard to wrap my mind around owning Steins that are over 400 years old. If they could only talk, they would have some stories to tell.

Glass Steins are a very important part of my overall collection. I particularly like those that have white enamel figures with flesh colored face and hands. This woman bicyclist is one of six I have been able to find.

This soldier head comes in many color variations. They were painted for the individual unit of the reservist that originally purchased the Stein. What most collectors do not know, is they were made by the Schierholz porcelain factory. They date to just before WW I.

On my last return trip from the east coast, I stopped in one of my favorite antique malls in Ohio. I was surprised and happy to find this cranberry overlay Stein for a very reasonable price. It has intricate, sharp cutting and silver lid.

Scandinavian wood Steins are an area we American Stein collectors have yet to research adequately. They were made for hundreds of years in several countries encompassing a wide geographical area. I will need to learn more about this wood Stein.

This radish Stein is the seldom-seen version made by the Reinhold Hanke factory. Notice the baby radishes in the leaves of the inlay lid.

This Birnkrug faience, with blue design, is late 16th century and from the Frankfurt factory.

Like the green glass Stein on the opposite page, this amber-stained Bohemian Stein is tall and slender. The wheel-cut stag and forest scene is deep and detailed.

Next we have this wonderful cranberry overlay. Like the amber Stein, it has a deep and detailed wheel-cut stag and forest scene. They make a great looking pair.

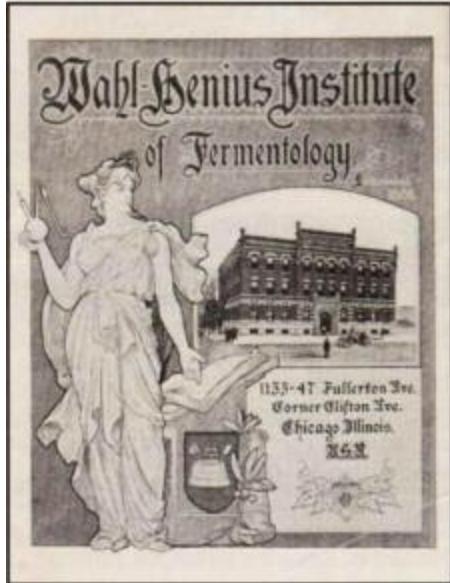
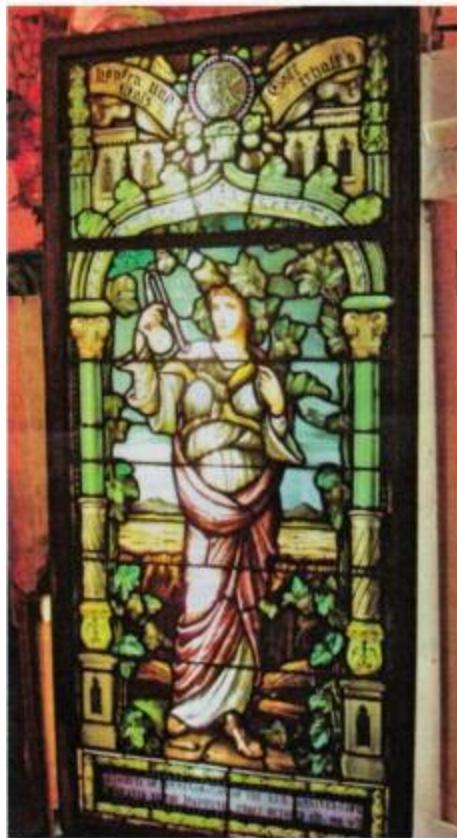
This Westerwald is my most recent Stein purchase. What the photo does not convey, is that it is about 2 liter in size. I was shocked when I opened that box.

This brings to a close another segment of this series. Keep the invitations coming.....

Learning to Brew in Chicago in the 1900's

by Jack Strand

I recently acquired a stained glass window (figure 1), with an interesting history. It features a woman, with hops and malt leaves in her hair, holding a laboratory instrument used for analysis in the brewing process. The bottom panel reads, "A Tribute in Commemoration of the 25th Anniversary. Donated by the Institute Staff October 8th, 1911."



The window was made by the Munich studio in Chicago for the Wahl-Henius Institute of Fermentology, a college of brewing technology. In 1911, a six-month course in brewing was \$500.00, a tidy sum in 1911. The woman figure is additionally featured in a promotional piece for the Wahl-Henius Institute (Figure 2). Figure 3 shows a mug that also commemorates the 25th Anniversary. But, it has the date October 16, 1911, a week later. Another mug (Figure 4) pictures the Wahl-Henius' new home in 1905. A postcard highlights the new building at its dedication in 1905 (Figure 5). Other mugs (Figure 6 & 7) apparently were given to student-brewers at their graduation.

It is interesting that, there were only a few brewery schools in America, but two of them were in Chicago - Wahl-Henius Institute of Fermentology and The Zymotecnic Institute. It is interesting, but maybe not so unusual, because in Pre-Prohibition times, Chicago alone had over one hundred breweries

The more I look at the varied trades, suppliers, schools and the prominence of Brewers in the communities, the more I realize the importance of beer and brewing in our culture and economy before the Prohibition era.

**The old SCI Convention Album is now resurrected on a CD.
by Steve Morris**

At our 1994 convention I asked Pat Jahn, our then Executive Director, if a photo album of SCI's past conventions existed, as I had never seen any. She said no and in her cunning way suggested that I undertake the challenge. I accepted. It took a year to collect photos, data, Prosit articles, artifacts, etc to start assembling what was to be a large, bulky, heavy album mounted on a metal frame. It was turned over to SCI with the hope of being displayed at all future conventions in the Hospitality Room. That didn't happen as I had planned. It got to a few conventions, but because of its bulkiness, no one was interested in bringing it to convention. Obviously this bothered me, knowing what time and effort went into making the album. Eventually it ended up in our SCI Library where it collected dust in a dark corner of Lyn Ayer's garage for many years.

Lyn had told me of his massive undertaking to digitize much of what he had accumulated in the SCI Library. I was really impressed, knowing what kind of time commitment would be involved. It was then that I decided to resurrect that old album in digital format so that all SCI members, past and future, could get some connection to our past.

After two months of scanning 557 pages, the project was completed. The history of all SCI Conventions from 1967 to 2004 is now on a CD and can be easily shown at all SCI future conventions. It contains, besides a thousand pictures, where and when the conventions took place, pictures of the convention stein, the awards (Master Steinologist, Jack Heiman Service Award, Jack Lowenstein Editors Award, Miss Beer Stein), Prosit articles of the conventions, minutes of convention board meetings, and financial reports from the conventions. Besides being an historic album, it is a fantastic reference guide. I hope you all enjoy it.

Steve Morris, past president of the Die Golden Gate Zecher

Siebel's Brauerschule
1422-1424 MONTANA STREET

Das
Zymotechnische Institut
(Wissenschaftliche Anstalt für die Gährungs-Gewerbe)

Gegründet 1872
Zutkorporiert 1901

Goldene Medaille
der St. Louis' Weltausstellung 1904.

CHICAGO, ILLS.



In America, the brewing of beer before Prohibition was primarily a German craft. Zymotecnic classes were taught initially in the German language only, while Wahl-Henius had separate classes both in German and English.

Prohibition brought closure to the college and their building was razed at a later date. However, the window reappeared at a restaurant, Hans Bavarian Inn, in Wheeling, Illinois later in the century.

Proud Germania !

By Dave Lowry

"Depict" is described in the dictionary as "to paint; to portray; to form a likeness of by drawing,painting,sculpturing,etc...." As asked in previous articles, why are certain persons or scenes depicted or showcased on steins? What audience was originally being targeted by any given design?



figure 1



figure 2

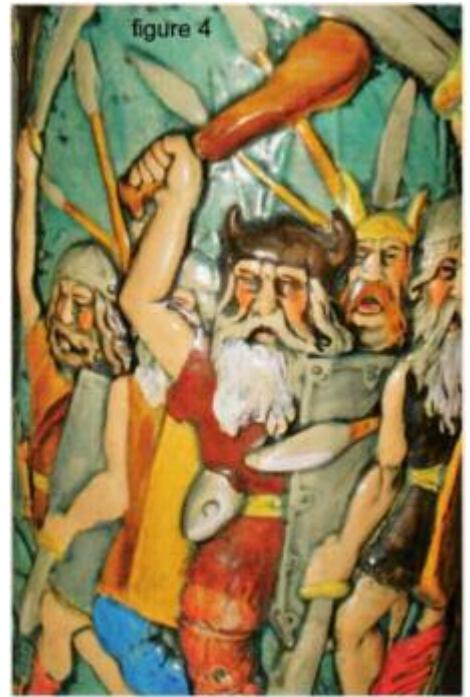


figure 4

The battle, also known as clades Variana, when a coalition of German tribes under the leadership of Hermann (Arminius to the Romans), defeated the 17th,18th, and 19th legions of Rome under the generalship of Publius Quintilius Varus, who committed suicide due to this loss, resulted in Germania remaining independent rather than becoming a province of Rome, which was Emperor Augustus' goal.

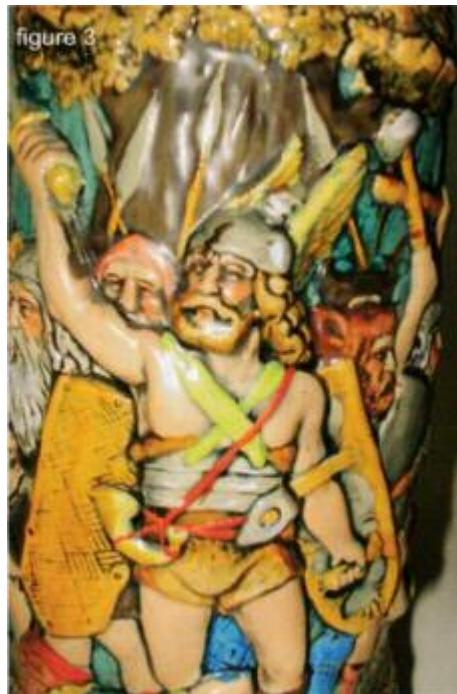


figure 3

In the cases here, we see two steins from Dumler & Breiden depicting Germans during an historical time (figures 1 & 2). The Battle of Teutoburg Forest will forever be connected to not only a famous ancient battle, but to the advent of German unified nationalism.

Roman generals Julius Caesar, Germanicus,Tiberius and of course Varus fought several major battles with different German tribes over a period of decades and encompassing a wide area. Battles were won by both sides, but Teutoburg Forest was a pivotal event. Rome was so affected politically by this battle that historian Suetonius states: "He (Augustus) was so greatly affected that for several months in succession he cut neither his beard nor his hair, and sometimes he could dash his head against a door, crying Quintilius Varus, give me back my legions!...".

In later centuries, this battle became a rallying point in the minds of the German nation. In 1806, the French armies of the Emperor Napoleon decisively defeated the armies of the German states. Because of the humiliation, the Germans began to look to the Battle of Teutoburg Forest as their finest hour. It became a rallying cry to inspire the German states to eventually take part with other Allied nations to defeat Napoleon in 1815 and unite the German states into the German Empire and defeat France again under Napoleon III in 1871.

We see clearly then how attractive this design or similar would be to the populace of the German nation. The stein in Fig. #1 is mold #555 entitled "German Warrior" in the original catalog. It is a gorgeous 1L high relief pottery stein in full color. It was also available in two color and in a monochrome with no colors added. Fig. #3 shows a close up picture of Hermann as they celebrate their winning of the battle. He stands over a defeated Roman soldier. Fig. #4 shows a close up of the other side of the main

scene. Fig. #5 shows the base which shows clearly animal skeletal heads and the weapons of war. This and other Dumler & Breiden steins were available with a hollow base or a flat base.

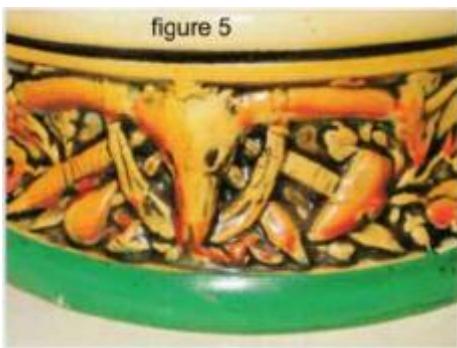


figure 5

Fig. #2 shows mold #332, a .25L pottery two-color D&B stein entitled "Early Germans", which was also available in a full-color version. The warrior on the front of the scene leans on a shield which states "Trink spat u. früh immerzu" (Drink late and early all the time). What victorious warrior doesn't deserve a beer to relax?!! Fig. #6 shows the side scene of this stein.

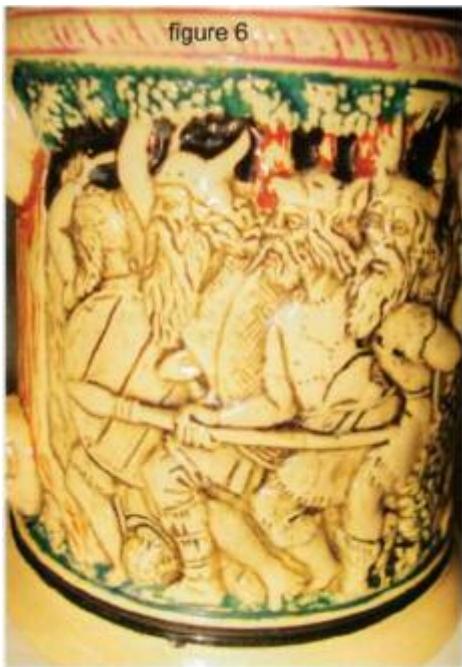


figure 6

This subject of the Battle of Teutoburg Forest or its aftermath was the theme of quite a few of D&B's stein offerings, including:

- Mold #16 .5L "Early Germans"
- Mold # 27 .5L "Frog as Roman Commander"
- Mold #40 1L "Early German Drinkers"
- Mold # 43 1L "German and Roman Battlefield"
- Mold # 99 5L "Hermann's Battlefield"
- Mold #117 4L "Three Scenes of Early Germans"

- Mold #216 .3L "Early Germans with Shield"
- Mold #218 .4L "Early Germans with Shield"
- Mold #332 .25L "Early Germans"
- Mold #514 3L "Teutoboch and German Servants"
- Mold #515 2L "Teutoboch and German Servants"
- Mold #516 .3L "Teutoboch and German Servants"
- Mold #555 1L "German Warrior"
- Mold #559 2L "Cheruscan Battle Scene"
- Mold #586 1L "Hermann Abdacts Thusnelda"

We see here at least 15 stein designs in capacity sizes of .25L up to 5L with this theme being depicted on the stein bodies. All are relief examples that are "busy", having different aspects of the story or theme showing all around the stein body and often on the bases. This is one of the primary reasons that I enjoy D&B steins. Holding a stein in hand and viewing the entire scene makes the story come alive and inspires us to continue telling these stories, buying more such steins, and filling them with beer!!

If you have the opportunity to add any of these steins to your collection, do so. They will be valued additions and will make the collection come alive, as you learn and tell others about the background story / history of Proud Germania!



Herman the German Monument

STEIN EXCHANGE

This space is available to all SCI members at no cost. Tell other members what you have to buy, sell or trade. Send an email to sci@steincollectors.org, we'll do the rest

Wanted: Pieces depicting events surrounding the Battle of Teutoburg Forest (Germans vs. Romans in 9 A.D.). Contact Frank Loevi, by email - fj@beerstein.net, or phone 484-442-8107 (east coast)

Wanted: Rare or unusual occupational steins. Diesinger steins, especially characters. Phil Masenheimer. Send email to p.masenheimer@msn.com, or by phone at 253-627-2107 (west coast)

For sale: Parts for regimental steins and pipes, hundreds of parts available. George Ploegert. Visit my website at www.reservistenpfeifen.de, or by email to info@ploegert.de.

Wanted: The fairy tale Reinemann character steins designed by Franz Ringer. Prefer mint but minor flaws will be considered. Email mulgrew5@earthlink.net. Andrea...

Wanted: Always buying old steins - Mettlach-glass-porcelain-character-occupational-silver-regimental, etc. Bob Groebner. Call 847-401-3399 or email to rgroebner@comcast.net. (midwest)

Wanted: Silver or mixed metal lids for Lennox and Ceramic Art Company steins. Also looking for complete steins. Gary Schaible, email prosit@comcast.net

Wanted: I collect steins illustrating the Schnitzelbank song. If you have one or more, I'd like to see photos or chat with you about them. Stewart Eastman. By email to mail@stewart-eastman.com.

For Sale: Pair of Mettlach etched plaques 2459 and 2460, Hannover city and Hannover state, 19" diameter. Designed and signed by Otto Roick. Colorful and impressive. 20% gold wear on the rim. \$3750 for the pair. Walt Vogdes wvogdes8534@comcast.net

Wanted: Two beakers from the 2327 set of 12 German cities - Berlin and Hannover. Kurt Maethner, 218-864-3120 or by email to maethner@prtel.com.

Wanted: Bohemian glass steins, beakers and pokals. Either wheel-cut or enamel decoration. Ron Fox, 631-553-3841 or foxauctions@yahoo.com

Söröskorsök könyve

The Beer Stein Book

A review by Walt Vogdes

As collectors, each of us keeps records of our steins. Those records are typically based upon the approach used by *Dragnet's* dour Jack Webb: "Just the facts, Ma'am." The records are intended for our own personal use, not for routine or casual viewing by others, and they include few embellishments. If someone wants to know about our personal collecting history, or how our collecting interests have been organized, or the stories behind any of our steins, they have to listen while we recall that information verbally. Of course, this requires that the information be repeated on each separate occasion, and it is only as durable as the memory of the individual participants.

István Szemere, an SCI member in Hungary, suggests a new approach. With the help of his wife, Zsuzsa, he has recently self-published a book about his collecting and his collection which captures it all:

Which was his first stein?
 When - and why - did he start collecting steins?
 What is his wife's opinion of his hobby?
 Which is his most expensive stein?
 Which is the oldest stein?
 Which is his favorite stein?
 What types of steins drew his interests?
 How are the steins identified?
 How did he acquire his steins?
 Who dusts the steins?

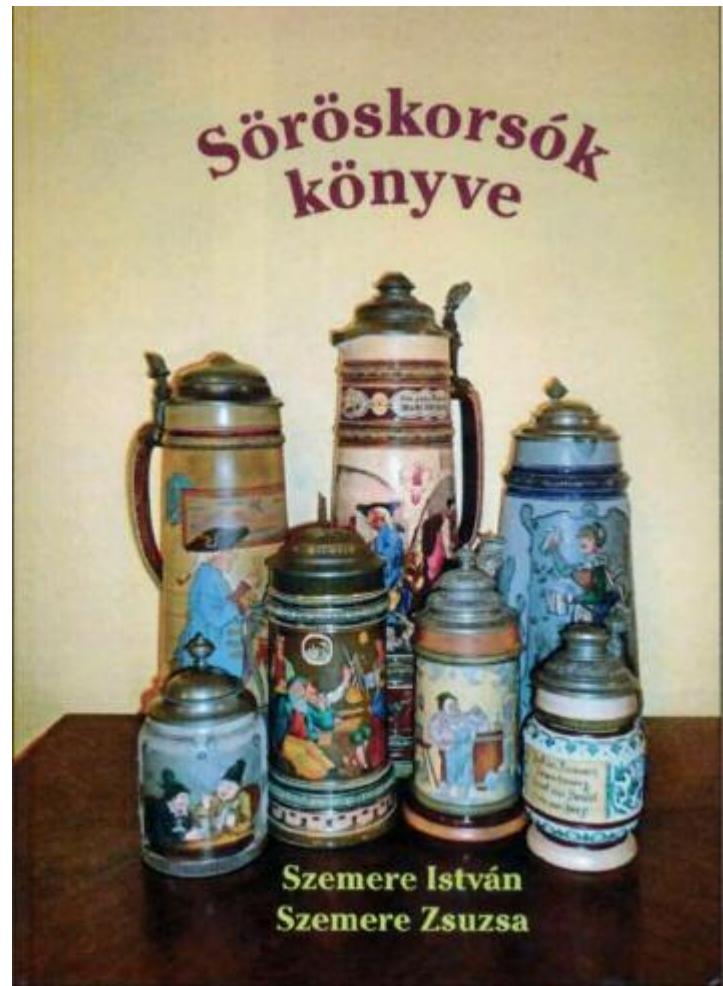
Think about it - these are the questions that we would happily answer in an evening spent with friends and family members talking about our hobby and our collections - and yes, about ourselves as collectors, as seekers, as catalogers and researchers, as family members and wheeler-dealers. All of the richness, the adventure and the satisfaction of assembling our collections would be put on display for our audience. István Szemere produced "Söröskorsök könyve" (The Beer Stein Book) for that purpose. In a limited edition of 125 copies, it will be distributed to his family, friends, business associates and fellow Stein collectors.

The CONTENTS of the book are as follows:

Preface
 Story of my Collecting Steins
 The Beginning
 The Growth
 The Development
Prosit, March 2010 - The Hungarian Schlitt Collection
Prosit, June 2010 - A Rare Hauber & Reuther Stein
Prosit, September 2010 - A Hungarian Glass Stein

Villeroy & Boch History
 Mettlach Steins
 Identification of Mettlach Steins and Trademarks
 Life of Heinrich Schlitt (1849-1923)
 Signatures on Steins and Plates
 Mettlach Steins Designed by Heinrich Schlitt
 Pictorial Catalog of Etched Steins Designed by Heinrich Schlitt with Index
 Pictorial Catalog of PUG Steins Designed by Heinrich Schlitt with Index

Hauber & Reuther Steins
 Hauber & Reuther History



HR Logos

HR Model Numbers and Quality Control Marks

HR Capacity Marks

Pictorial Catalog of Hauber & Reuther Steins with Index

Other Etched Steins

History of Other Etched Production, Factories, Trademarks and Capacity Marks

Pictorial Catalog of Other Etched Steins with Index

Glossary of Artists

Explanation of Identification Code

Bibliography and References

In the PREFACE, which István has thankfully translated into English (separate from the book), he shares some thoughts about the collecting bug which infects us all:

"Instead of my thoughts, you could read here three quotations from three collectors. The first comes from Köves. L. Imre, as we called him our Uncle Imre - one of the members of our Association - who died in 2010, but his collection, which he bequeathed to the Ferenc Mora Museum in Szeged will be on permanent display. He wrote the following sentences in his pictorial catalogue which was published in 2008."

"The majority of people consider the collectors eccentric. Indeed, to be a collector needs special talent and characteristic behavior. There are a lot of types of collectors. They collect stamps, photos,

old documents, books or valuable ceramics, paintings, sculptures or other items. These collections are in their homes and not only could the experts delight in admiring them.

"An avid collector is a tidy character and performs very useful activity to the Country, preserving articles for the future.

"A collector always studies; develops his knowledge because the items tell a lot of tales about the past. A collector serves the future with his collection.

"Last, but not least: to collect something is a special activity. It is independent from the age of the collector; it could be done during his life and gives an everlasting happiness to him."

The next quotation comes from [the late] Werner Sahm, Germany, whose name and activity are widely known in the society of collectors." [Werner was a longtime members of Stein Collectors International, an authority on steins, and recipient of SCI's coveted title of Master Steinologist.]

"My connections to stoneware so to speak, are in my blood. Collecting is a real passion or perhaps an infection that attacks overnight and for which there is hardly a cure. In my case, I would not allow a physician near me who had any interest in curing me of my particular illness!"

"The last one belonged to Tom McClelland, USA, the founder of Stein Collectors International in 1966."

"Collecting anything to the extreme is a mild form of insanity. I ran that statement by a psychiatrist (who happened to be a beer stein collector), and he did not disagree. So, if collecting antique drinking vessels is a crazy behavior, I am one of the looniest. Yes, it is a zany hobby, and SCI has some [1100] stein addicts to prove it. If anyone reading this thinks I am crazy, rest assured-You are right!"

This book, "Söröskorsök könyve", is a very personal story. Because it makes no attempt to be an exhaustive catalog on any single subject, it is of most interest to the author's circle of family, friends and associates. But it is exactly that personal nature which makes this book so intriguing as a model for the rest of us.

István has already begun work on Volume II in which he will treat steins featuring Gambrinus, Paragraph 11, 4f (Turnfest) and Munich Child steins.

A copy of Volume I is available on loan from the SCI Library and Archives.

References:

The Hungarian Schlitt Collection, István Szemere, Prosit, March 2010

A Rare Hauber & Reuther Stein, István Szemere, Prosit, June 2010

A Hungarian Glass Stein, István Szemere, Prosit, September 2010

Selected pages from *Söröskorsök könyve*. From the top, learning about steins at the *Bierkrug Museum* in Bad Schussenried and the *Mettlach Museum* in Mettlach; The Life of Heinrich Schlitt; History of Villeroy & Boch; cover page for the section on Hauber & Reuther; catalog page for Marzi & Remy model 1637.

Part 3*Parts 1 and 2 of this article appeared in the March 2011 issue of Prosit***Stoneware from the Rhineland in the Renaissance and Baroque***Relocation of Potters from Siegburg and Raeren to the Westerwald Region***Reprint from NEW CERAMICS, Editions 1, 2, 3, 4 2005**

by Gerd Kessler

In the closing decades of the sixteenth century, the stoneware potters in Raeren and Siegburg were outstanding in the field of artistic ceramics and they would probably have extended their lead subsequently if unfavourable circumstances had not occurred that made their lives and their work unbearable for them. In the Netherlands, the war of attrition for independence from Spanish domination had been raging for decades. The trade routes to the sea that were vital to the Raeren potters were becoming increasingly unsafe, and their exports via Antwerp had become totally cut off. In 1583 the Cologne War broke out, and while it did not affect the region around Aachen and Limburg directly, it did have further negative effects on the local population.

This war was to have a very great influence on the Siegburg area however, for in its first year, Protestant troops had already occupied the outskirts of the town. The deterioration of conditions may have been one contributory factor to the decision of a number of potters from Raeren as well as Sieg-

burg to relocate to the Westerwald region. The Westerwald potters had until then made a living from producing simple, grey functional ware, some of which had a brown slip coating. This was also wheel-thrown, fired and sometimes saltglazed. Potters had plied their trade there for centuries, but it had never achieved the volume or importance of that in Siegburg or Raeren, or in Frechen for that matter. The migrants from Raeren and Siegburg were probably aware of the quality and size of the clay deposits in the lower Westerwald region as well as of the extensive forests. The local rulers had largely managed to avoid involvement in the wars at the end of the sixteenth century and were therefore able to offer the newcomers the chance to carry out their trade in peace.

The Knütgen family had moved from Siegburg to the Westerwald, resuming production soon after their arrival. Members of the Mennicken and Kalb families from Raeren must also have moved to the Westerwald in the 1580s.

From large finds of broken pots in Grenzau, the researcher Ernst Zais, who had also excavated remains of the products of the Knütgens family, could prove that Raeren stoneware potters had been working there from 1588. They also resumed the production of their ware from their old home, no longer producing the local brown stoneware. They began the production of the new greyblue stoneware immediately after their arrival.

The Knütgens, who had settled in what was then the village of Höhr, only continued producing their white stoneware, which is well known from their time in Siegburg. From shards that have been found there which include white as well as grey-blue stoneware, it is apparent that the Knütgens were briefly producing both kinds in parallel. The encounter of potters from three different regions with differing ideas of design and decoration, and possibly also of production technique, was certainly productive for the Westerwald, later called the "pot bakers' country".



A comparison of work from Siegburg and Raeren demonstrates that there must have seen an exchange of decorative designs before the move to the Westerwald. Thus the decorative friezes on the necks of jugs by Hans Hilgers from Siegburg and the "Peasants' Dance" by Beham from Nuremberg appeared at the same time on jugs and mugs from Raeren and Siegburg. This exchange of decorative elements was not only retained in the Westerwald; it was greatly intensified. Even the established local potters were not unaffected by this, discovering their creative potential and contributing to the continued development of artistic stoneware.



Peasants Dance Jug

Thus from three different approaches to art from three different regions, a new and individual kind of ceramics developed within a few decades, which although new was still rooted in the artistic currents of the Renaissance.

Within a few years, in which more and more potters' families from Raeren and Siegburg settled in the Westerwald, stoneware, which was now almost exclusively being produced in the greyblue style, had flourished to a degree that by 1600 it was far superior to any of the other pottery towns in the Rhineland, which had not only suffered from the departure of a great number of their most highly skilled potters but also from the destruction caused by the wars that had made a continuation of their work difficult or at times impossible.

In the course of the 17th century, the influence of the Baroque gradually began to become apparent, expressing itself in the work of the Westerwald potters. From the 1640s on, we find an increasing number of spherical forms for pots and jugs. The popular cylindrical frieze around the middle of the vessel was subsequently only found on the newly created tankard form. In forms approaching the spherical, it made way to a central ridge, but the other elements originating in the Renaissance, the shoulder and the spout, were decorated as they had been hitherto.

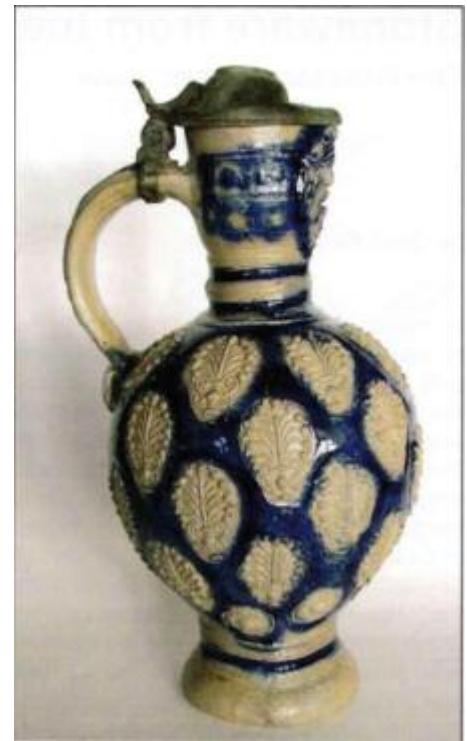


Jug with central ridge, mid-17th century.

This kind of decoration was then given up in the second half of the seventeenth century, being replaced by more or less evenly spaced sprigged decoration of various kinds on the body of the vessel: rosettes, bouquets of flowers in vases after models from antiquity, lion's head masks, other floral patterns like tulips now decorated round-bellied jugs of various sizes.

At the same time as the spherical form, the egg form was also created, mainly for jugs. Whereas the body of the vessel was still decorated in the same way as the round bellied pots, a lion mask was always used on the neck as a decoration for the spout.

Star-shaped patterns were especially popular, both with round-bellied and egg-shaped pots. From the large number of



Egg-shaped jug with sprigging, lion mask at the spout, mid 17th-century

decorative elements, various individual ones were selected and arranged so that they formed a star on the front. But the Baroque masters gave free rein to their imagination. Among the many star jugs and pots still in existence, no two are the same.



Jug with star-shaped decoration, mid 17th century.



Part 4

Parts 1 and 2 of this article appeared in the March 2011 issue of Prosit

Stoneware from the Rhineland in the Renaissance and Baroque*The Westerwald at its Peak***Reprint from NEW CERAMICS, Editions 1, 2, 3, 4 2005**

by Gerd Kessler

In the decades around 1700, the trade routes for Westerwald stoneware took the pots via Cologne to the Netherlands, and from there to England and even to the overseas colonies of these countries. Even the Thirty Years' War only interrupted this trade temporarily. Via Amsterdam and Dordrecht the goods were shipped, and when William of Orange, a Dutchman, became king of England in 1689, the trade to England via the Netherlands increased even more. The Dutch merchants together with the Westerwald potters made use of this event to put jugs and mugs with portraits of Queen Mary and her husband William on the market. King William was also to be found in various other poses on the stone-ware vessels, and after his death - Mary had died previously - his successor Queen Anne was portrayed. The number of these vessels that was produced was surpassed by far, however, when George of Hannover came to the throne as King George I of England in 1714. Jugs and mugs with a crown above the letters "GR" on the front are numerous in museums and private collections, and it may be assumed that they were still being

made when George II and possibly even George III acceded to the throne. Vessels from the potteries in the Westerwald with the letters "GR" and a crown can even be found in the overseas colonies. A remarkable number of such jugs from the first half of the eighteenth century was found by a missionary in African villages, where they served the chieftains as cult vessels.

First examples of incised decoration were found on the roundbellied jugs towards the end of the 17th century. This normally took the form of a number of parallel grooves that appear to have been incised in the soft clay with a fork. Initially they only served to represent the stems on the ends of which blossoms in the form of sprigged decoration were added. With the drinking mugs produced in the same period, this incising technique had been developed still further. Two parallel grooves were incised between which the natural grey of the body was allowed to show through. With the beginning of the 18th century, more and more attention was paid to this technique of incising - known as "Redtechnik" by the local potters.

Sprigged decoration from the Renaissance was sometimes used, round which arabesques in this new kind of incised decor were added.

"Knibis" decoration is often found in combination with "Red", the impressing of grooves with a flat, pointed wooden tool. By moving the tool to and fro, it can be made to move over the surface of the vessel like a caterpillar. This technique is somewhat reminiscent of the incising technique found in the early Renaissance, particularly on the shoulders of vessels.

The most commonly found form amongst the stoneware potters is the cylindrical mug. Varying in size and in the relationship of diameter to height, it had remained basically unchanged over the centuries, which is probably due to the popularity of beer. Besides its functionality, the mug was also highly esteemed as a decorative element. The Renaissance ornaments already described were in use; from the early eighteenth century they appeared together with freer designs of varying artistic quality.



Round-bellied jug - late 17th century
(side view)



Round-bellied jug - late 17th century
(front view)



Tankard in "Red" technique

The city mugs, which were already being produced at that time for advertising purposes, are also worthy of note. The central section contained a view of the town in question in the form of sprigged decoration.



Detail - Tankard with view of city

design. The movement towards the Rococo with its design elements that were too delicate to be executed in stoneware also contributed to the falling turnover in artistic stoneware, until only ware suitable for domestic purposes could survive. It was mainly drinking vessels, jugs and storage vessels in attractive shapes and with incised decoration and cobalt brushwork that were put on the market by the Westerwald potters.

An attempt to initiate a comeback in the mid-18th century formed an exception to this development. Possibly inspired by the competition from porcelain, more delicate decorative designs were attempted, completely without cobalt blue brushwork. Only Knibis and older incising techniques were used for decoration, using very delicate

tools, so that the patterns were correspondingly fine. For this, it was necessary to fire the ware very evenly and to use salt sparingly. These factors together contributed to achieving a silver-grey glossy surface, which showed the new decorative tech-



Teapot in "Knibis" technique
mid-18th century

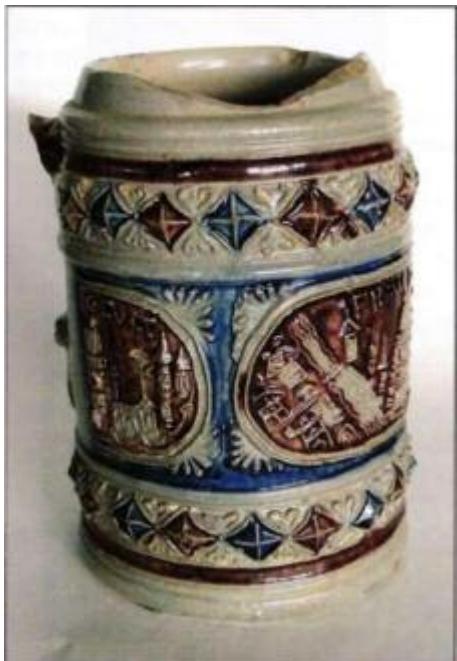
nique to the best effect. Along side the conventional forms, more modern ones were tried, similar to the new porcelain forms.

This may have been due to the endeavours of individual potters to counteract the falling sales of ornamental stoneware on the market. Frequent finds of shards and numerous exhibits in museums and collections indicate that they in fact succeeded for several decades. Towards the end of the 18th century however, the stoneware potters of the Westerwald, and their colleagues who had by now relocated to other regions, increasingly had to go over to producing functional articles for household and storage. Stoneware became a mass product, which remained very popular because of its attractive forms, and not least because of its brilliant grey-blue decor.

Towards the middle of the 17th century, the use of manganese oxide had been discovered as a further colouring agent in the Westerwald, and it was used in conjunction with the cobalt. Its use remained sparing in comparison to cobalt brushwork, so that cobalt blue remained prevalent.



Tankard in "Red" technique, first half of the 18th century



Tankard with view of city
(Frankfurt am Main) c. 1700

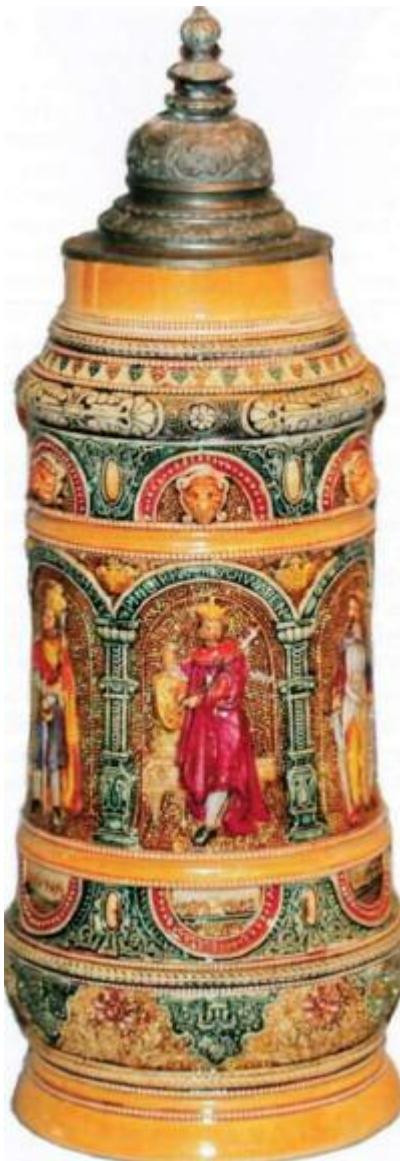
Towards the middle of the 18th century, stoneware of artistic quality declined in importance. After its beginnings in around 1710, porcelain had increasingly gained in popularity in circles where artistic stoneware had been a part of stylish interior



Historical Diesinger Stein

By Arvid Frende

Most Diesinger steins depict everyday life or are whimsical. There are many steins depicting gnomes. Some steins may appear to be historically accurate, but are usually not, probably because of a combination of designer artistry and decorator whim. I have a collection of over 1,000 Diesinger steins and pictured here is one of two that I consider historical.



This 2 1/2 liter stein, mold #45, depicts a dynasty of German kings from the House of Hohenstaufen. The dynasty lasted from 1138 to 1254. The dynasty is also called the Swabian dynasty because of the family's ducal origin. This period is considered one of the most productive in the entire history of German literature. This favorable climate for literature was caused by a com-

bination of relative prosperity and tranquility, combined with cultural influences from abroad with an interest in secular literature.



The first king depicted is Frederick I (1152-1190) who was known as Barbarossa, because of his red beard. The man on the stein has a beard, but it is brown by decorator whim. Frederick I was also the Holy Roman Emperor after 1155.

The second king is Henry VI (1190-1197) who became Emperor after 1191. After 1194 the Hohenstaufen also became Kings of Sicily.



The third king is Philip of Swabia (1197-1208)

The fourth king is Otto IV (1208-1215) Otto was not a Hohenstaufen, he was a Welf. (Still a Swabian)

The fifth king is Frederick II (1215-1250) The reference material I am using lists his reign as from 1208-1250. All the dates above in parenthesis are dates from the stein.

This stein was probably made between 1900 and 1904. One thing that I wonder about is why anyone in 1900 would care enough about a period, 700 years earlier, to want a stein that depicts it. Since this is the only example of this stein I have seen in 15 years of collecting Diesinger, apparently not a lot of people cared about this bit of history.

Battle of Trenton

by Bernard E. Gould

The Hessians were German mercenaries, professional soldiers employed by the British to put down the revolution of the American colonies. Prior to the Battle of Trenton, George Washington and his small army had been defeated in every battle against the British. Four months before Trenton, in the Battle of Long Island, these same Hessians had defeated Washington's men and killed more than a hundred of them with bayonets when they tried to surrender.

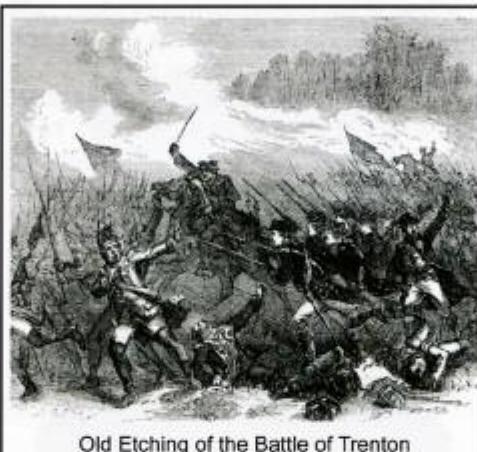


This period image shows Hessian soldiers as heartless warriors.

At this point the American rebels were on the brink of defeat. The British were waiting for the first warm weather to overwhelm the dispirited army and destroy it. The rebellious colonial army was unpaid, ill-trained, ill-lead, ill-fed, ill-clothed, ill-armed and ill-sheltered. Washington, against the advice of his top commanders, came up with a daring and desperate gamble. With his army on the brink of defeat, he would go on the offensive. His plan called for a forced march, dangerous and very difficult river crossing, and another forced march to attack a superior force of professionally trained soldiers. All this had to be accomplished in total secrecy.

Washington and about 2500 Continental soldiers crossed the ice-clogged Delaware River from Pennsylvania. Early the next morning they surprised the Hessians encamped at Trenton. The attack resulted in the deaths of hundreds of the hated Hessians, as well as their commander, and the capture of the entire garrison that survived the battle. The poorly armed Continental soldiers also captured all of the Hessians equipment, including their superior muskets and cannons. In the battle, only half a dozen of Washington's men were wounded and none killed. Without the Battle of Trenton, the arguably strategically more impor-

tant victories that followed at Monmouth, Saratoga, and finally at Yorktown, would not have taken place. When Mason Lock Weems published his classic "The Life of Washington" he described the spirit of Washington and his men as they crossed the Delaware and marched on Trenton. He described, "the genius of liberty, pale and in tears, with eyes often lifted to heaven, she moved along with her children to witness perhaps her last conflict."



Old Etching of the Battle of Trenton

Most of the Souvenir steins made for locations or events in the United States, were made by German manufacturers. This article will show two, concerning the Battle of Trenton, that were made here at home.

This first American Stein commemorates the 130th anniversary of the American victory over the Hessian forces. The Masonic Lodge commissioned it to be made by the Trenton firm of Thomas Maddock's Son's. George Washington was a Mason, as were many of the other founding fathers.



The second American Stein depicting this important battle, was made by the New York stoneware firm of Noah White and Sons of Utica. It was made right after our country's centennial independence celebration. As you can see, it shows the Hessian soldiers being cut down by George Washington's colonial forces. Washington's leadership in battle played a large role in winning the election as our first President.

Note:

The German mercenary troops used by the British during the American Revolution were called Hessians because many of them were from the principality of Hesse-Kassel. About 30,000 in all, they fought in most of the major campaigns of the war, usually with British units and under British commanders. Their employment was greatly resented by the Americans and it was one of the complaints made against King George III in the Declaration of Independence. Several thousand Hessians remained after the war and became American citizens. Their descendants fought in every war since the Revolution to defend our country.



Bibliography: Ingrau, CW. *The Hessian Mercenary State* (1986)
Lowell, Edward J. *The Hessians in the Revolutionary War.* (1884 reprinted 1970)

A Personal Connection with A World War I Stein

by Jim Gasowski

This is a story about how one of the steins in my collection brought history to life for me in a most unusual and surprising way. I was not aware that there were steins related to US Army units from World War I made for individual soldiers until I came across a Collectors Handbook of WW I dealing with uniforms, insignias, equipment, weapons and souvenirs... and, yes, beer steins. Now you would think that since I'd been in the US Army in Vietnam I would have realized that GI's love souvenirs of all kinds, like my Zippo lighter the Engineer Platoon gave me when I left, and the many pieces of legal and maybe not-so-legal weapons and equipment from WW II, Korea and Vietnam that I have seen displayed in different VFWs over the years.

Well, after my discovery I embarked on a quest to find one of these steins to add to my collection. I began by writing a letter to one of the authors of the WW I handbook to find out if any of the steins in the book might be for sale. He wrote back indicating that he didn't have any, but that once in a while they show up for sale on the internet. I hunted the usual sites on the web for six months before one finally was listed that I was lucky enough to purchase. Little did I know when I added this stein to my collection that it would have a connection to someone I had met.

Now if you look at figure 1 you will see that the stein belonged to PFC Elmore Shull. According to a book on the History of the 66th Field Artillery Brigade 1917, 1918, 1919, Elmer B. Shull of Challis, Idaho, served at the front in Battery C of the 146th Field Artillery, 66th Field Artillery Brigade, Third Army.

Also seen in figure one is the name of the city of Grenzhausen, Germany, where the unit was relocated right after the war as part of the Army of Occupation. I guess now I know why the GIs had steins made, since Marzi & Remy, Reinhold Merkelbach, Dümller & Breiden, Simon Peter Gerz and many other factories were all in this area.

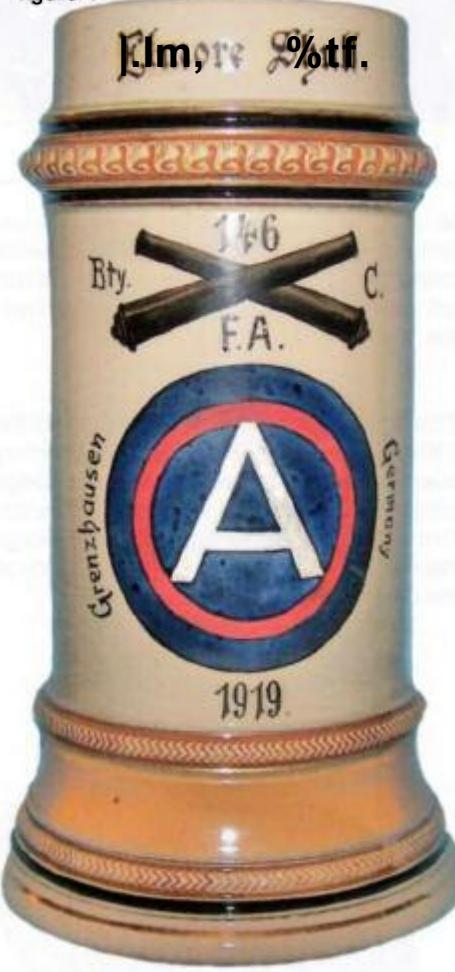
Figures 2 and 3 show the battles the unit took part in.

In figure 4 you can see the capacity mark and by matching it up to the pictures from Stein College it appears it may have been made by Dümller & Breiden, but with no markings and only a mold number of 779

it's a crap shoot, because of my limited knowledge in this area of expertise.

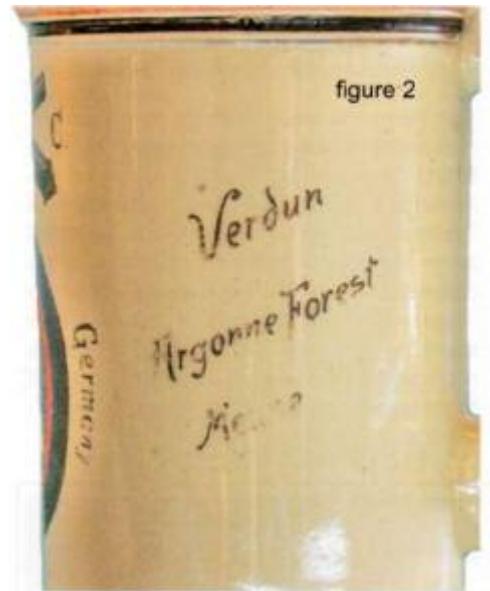
Now this is the part of the story that gets really interesting. It took place in the Battle of Saint-Mihiel, France, September 12, 1918 on the battlefield where the 146th Field Artillery and the 148th, its sister unit, were supporting 101st Infantry of the 26th Division, better known as the Yankee Division since its soldiers mainly came from the New England area. The 146th tried to blow a hole in the barbed wire entanglement in front of the German positions so the 101st could get through, but it was too dense and intricate for them to clear a path. The 101st Infantry men then tried wire cutters to no avail and then they even tried to blow up the mess with Bangalore torpedoes, but still no success.

figure 1



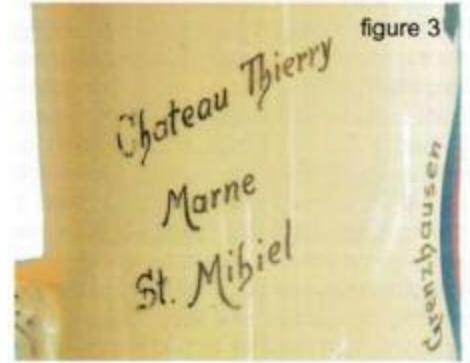
The 101st troops didn't give up that easily, and decided to use a little Yankee Ingenuity to accomplish a feat never before attempted during the War-they walked over the wire entanglement. After the battle when the French officers heard this, they didn't believe it since they and the British had been fighting for over four years and had never been able to do this themselves.

figure 2



They went out to the battlefield to investigate what had really happened, but when they found that there was no path cut through the wire they were totally amazed and decided that the only reason the Americans were able to do this was because they all had long legs and large feet. This was such an unusual and noteworthy feat that General Pershing mentioned it in his book about his experiences in WW I.

figure 3



Now, as I said, little did I know that this stein I had only recently purchased would be connected to someone I have had the pleasure of listening to as he recounted many a WW I story in great detail. I have for the last 21 years had the honor to work at the James A. Haley Veteran's Center in Tampa, Florida, and I have met some of the bravest and most honorable people this country has to offer. One of those gentlemen was Mr. Daniel Kelliher of Medford, Massachusetts, who was a WW I veteran and 103 years old at the time. He had told me he served in the 101st Infantry as a foot soldier. So after reading the history of the unit on the stein, I asked to speak to him about the Battle of St. Mihiel and the barbed wire story. His nurse came into his

room with me when he started to tell me about the battle and that he was in the 26th Division. He even drew a picture of the patch for me, a Y over a D for the Yankee Division. I then ask him if he had been in no man's land during the battle and he answered, "Yes." So enticed by this revelation, I then asked him how his fellow soldiers and he had gotten over the wire and he answered, "With the stuff you put on a chicken coop." Under intense fire, they rolled chicken wire out over the barbed wire entanglement during the battle and then walked over it. Now, for anyone who has never been in combat, this really takes some inner courage to accomplish and also requires a part of the human anatomy to be made of brass.

figure 4



During this conversation, an even greater moment was to come when the nurse said to Mr. Kelliher, "Take your sweater off and which arm do you have the scar on? Isn't this the battle that you told me about that you fell into the barbed wire?" To my further surprise, he answered, "Yes." That is when the purchase of the stein and my research into its history had come full circle-standing there in the presence of a man who had lived those awesome moments in history. This was surely a time when all I can say is it's a moment in my life I will never forget and if I ever needed a reason to explain why I love collecting steins this would be it. God bless this country and its veterans for all they have done and continue to do, and may one of the steins my fellow collectors find bring history to life as much as this one did for me.



A Cute Porcelain Stein Spider-Story

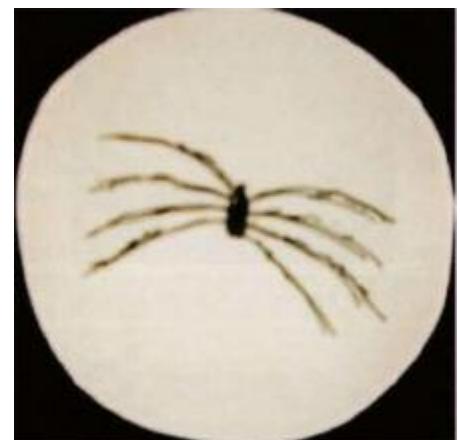
By George Schamberger
SCI Master Steinologist

This is not an article my collector friends can learn a lot from. It is the kind of cute surrounding story and experience we Stein collectors run into. This one has a happy ending. I wanted to share it with my Prosit friends.



Not long ago, while surfing German eBay, I noticed this beauty of a porcelain stein. It was nicely decorated and had a Defregger lithophane scene in the bottom and a good quality pewter lid.

I sent the seller an email asking if the stein was in perfect condition. I told her to make sure it doesn't have a "SPIDER" in the lithophane panel of the base. She wrote back that all was good. A few nice emails were sent back and forth, like how much is shipping, etc. My seller was Eva from Bad Schussenried. I was lucky to be the successful bidder. I didn't hesitate to transfer the Euros from my German account. Eva was very good, and shipped my new stein right away. After only 2 weeks, Eva asked if the stein had arrived. Finally it arrived after 5 weeks.



Here is the cute part of the story. Eva had a sense of humor and drew a large black spider on a round piece of paper and put it inside the bottom of the stein. I had a good laugh!!

An Occupational Stein (Zunft Krug) for a Professional Brewery Beer Driver (Fahrer) with a Team of Oxen

by George Schamberger
SCI Master Steinologist

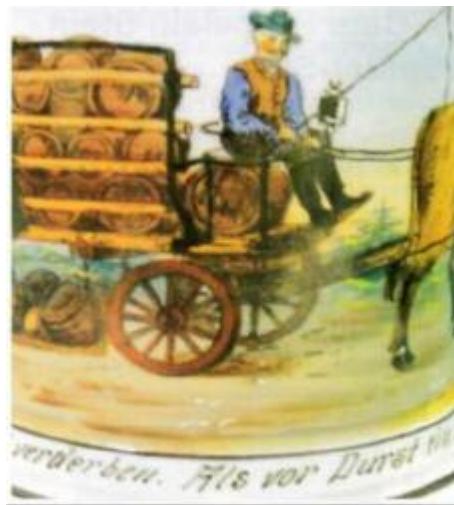
It was new to me, a "professional beer wagon driver with a team of oxen" named to Konrad Auchter. I am familiar with brewery oxen teams for "show", like at October Fests and festivals and parades, but not appearing on an occupational stein with "Hoch lebe der Bierführer!" (long live the beer wagon driver!) and "Eher soll die Welt verderben als vor Durst ein Bierführer sterben" (The world should come to an end before a beer wagon driver should die of thirst.)



Stein named to Konrad Auchter



Team of oxen pulls wagon



Wagon of beer barrels with empties and barrels for repairs underneath



The proud "Bierführer" (beer wagon driver).



Translates - long live the beer wagon driver.

In fact breweries did have teams of oxen to distribute the beer and I will quote from the logistics of a medium size brewery. The Einsidler Brauhaus A.G. 1903-1920 with a 1913 production of 76,000 hl. (1 hl.=100L or 100 Mass) had 33 horses and 12 oxen which belonged to the brewery in 1911. In addition two wholesaler/distributors with their own teams of horses contracted with the brewery. Oxen teams were used for deliveries "right around the corner" meaning for taverns, inns, and restaurants close by, as oxen were much slower than



Teams of horses at the "Einsiedler" brewery



Short distance delivery teams of oxen.



A single team of oxen

horses, only travelling about 4 km/hr (2V4 miles/hr). For customers within a radius of about 25/35 km a horse team was used. When World War I started, August 2, 1914, some horses had to be sold to the military authorities, also their two 1912 trucks. This left the brewery with only horses that the military couldn't use, and without their trucks, which reduced the delivery radius considerably. The brewery had to tighten its belt since it was now short on horses and young men that had been drafted. The remaining beer-wagon drivers and horses had a double load. Sometimes they returned from a delivery at 5 AM. They could only rest briefly, then go to the next beer delivery, this time with a team of oxen, as the horses needed a day of rest. In 1914 a beer-wagon driver earned 28 Marks a week, in addition to 9 Marks for overtime. At that time 37 Marks was the equivalent of \$8.80

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Much thanks to Dr.Roy De Selms, for his assistance with this article.

Reference: Web-page: EINSIEDLER-BRAUHAUS.AG Thank you, Peter Meinlschmidt

Unusual Stein Makers

Royal Bayreuth

by Ron Fox

Founded in 1794, Royal Bayreuth has survived a number of troublesome events, including the Napoleonic-Franco Prussian turmoil, two World Wars, numerous changes in ownership, and the great fire of 1897 which destroyed a number of important records and molds.

Alexander von Humboldt began the factory in the little village of Tettau, which is located in the Thuringian Hills, adjacent to what at one time was the East German border.

The Royal Bayreuth porcelain factory has enjoyed continual success throughout the more than 200 years of production. They initially manufactured sets of dinnerware, which is still their main production today. During the 1900 era, they greatly expanded their production and made a line of vases and character creamers, and tried their hand at several steins. Judging from how seldom steins from this firm show up on the open market, steins did not enjoy the same success as their dinnerware sets. Competing with the larger, more experienced stein manufacturers, like Mettlach, proved to be a challenge they were not able to conquer. Like any wise business practice, if a product continued to have sluggish sales, you either pull it from your line or alter it in some way to increase sales.



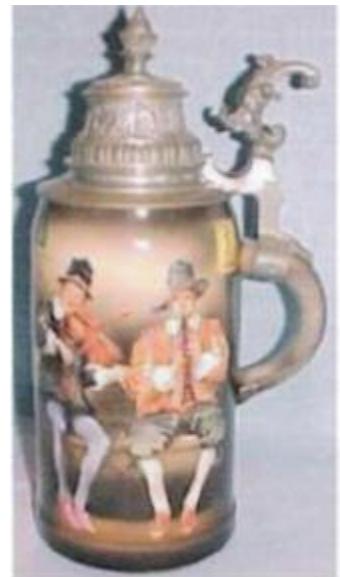
Royal Bayreuth base mark



Royal Bayreuth suites of cards mug



Royal Bayreuth character creamer



Royal Bayreuth 1 liter stein

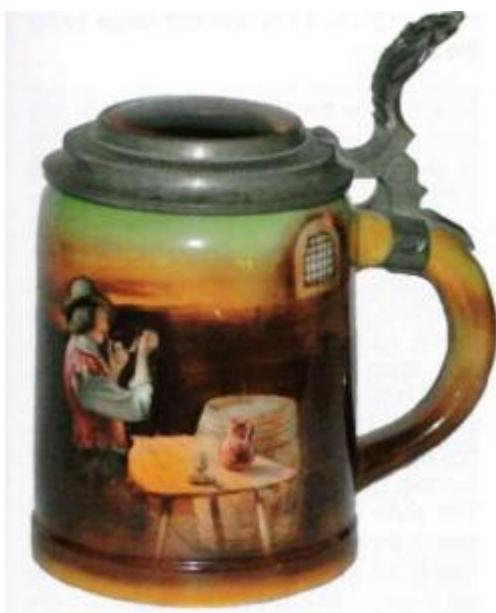
Even though most of their ceramic products were made of a thin fragile porcelain, the steins and vases were made of thick more durable bodies. The scenes were varied and not hand painted, but rather detailed print over glaze. It is not unusual to find the identical scene on products of different forms.

Identifying items made by the Royal Bayreuth factory was made very easy, since most of their production line was factory marked.

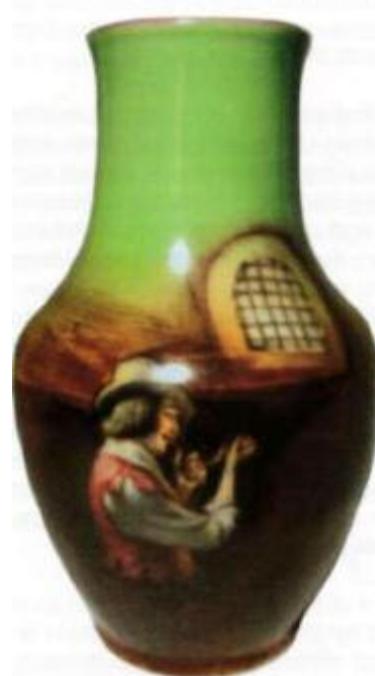
As I have already indicated, the Royal Bayreuth porcelain factory made a very select number of beer steins. If you get the opportunity to add one to your collection, I would recommend you do so. .

Editors note:

Should you have an unusual stein that you would like researched, send photos to the editor.



Royal Bayreuth POG 1/2 liter



Royal Bayreuth vase with same scene as stein

Talking About Glass Steins

American Brilliant Cut Glass Steins, or A Copy of An American Cut Glass Pattern

by Jim Sauer

The decorative cut glass Stein shown in figure 1 gives the impression of being American Brilliant cut leaded glass, with a complex interlocking pattern of flat diamonds, stars and fans. This decoration is so different from the usual cut patterns seen on colorless glass steins during the late nineteenth century, that it could be considered as being linked to American cut glass. Serious glass Stein collectors have offered various opinions about this type of cut decorations, which can be found on a limited number of steins. It has good light refraction from a light catching design, and above average pewter mounts, but is this an American blown glass Stein?



The decoration has a number of cross-hatched flat octagon diamonds which follow the style and shape of American cut glass, and are known as "Silver Diamonds". The stars and fans are almost similar to the prevailing styles of that period of this country, and the decorations can be found in different American cut glass patterns. Looking

at the primary cutting again in figure 1, it follows American styles, but the balance of the Stein strongly relates to the familiar methods of the German cutters.

The first problem of trying to identify an American-made leaded cut glass Stein is rather simple. It is a very difficult item to find in collections. There are no known definite and proven examples of American-made, deep-cut, leaded glass Steins to make a valid comparisons. There are some questionable pieces that are thought to be American made, and some misleading types that seem to be, but don't measure up. As an example, engraved glass Steins can be found with scenes of American landmarks of Washington DC and New York City, but a Bohemian engraver could have completed such a scene from an American postcard.

After a closer look at the glass with an ultraviolet light, it is apparent the Stein is not leaded glass. The American formula for leaded glass was based on 24% lead oxide content, which became a standard for the industry in this country, and exists to this day. European glass makes use of sepa-



rate leaded glass formulas of various percentages, for whatever product they were making, which included Steins. German glass Steins from approximately 1880 to the turn of the century can be found with various levels of lead oxide, from approximately 10% to 24% with mid-range being the usual.

Now that the question of leaded glass has been dealt with, it would seem reasonable to consider reference information on the subject of cut glass. "An Illustrated Dictionary of Glass" by Harold Newman, offers more insight on American glass. Mr Newman describes, "Brilliant Style" as "An American term for a style of cut glass used mainly on large pieces of glassware, with very deep, complicated, and highly polished cutting. It was developed in the second half of the nineteenth century, and was first exhibited in 1876. The style spread to Europe, notably to Sweden and Bohemia. The style lost popularity in 1915." This Stein's body is neither especially thick or deeply cut, which runs contrary to American cut glass. In fact, the piece can be considered as more of a complex shallow-cut design.

This stein, as shown in figure 2, has a feature that does stand out, which should provide some further help in deciding the origin of this particular piece. The facet cut, colorless handle design originated in Austria, at the art glass factory of Loetz, during the second half of the nineteenth century. At that time, it was a rather fragile and thin uncut attachment, which was adapted to glass steins in a heavier and more solid fashion in the late nineteenth century. Note the large and primary point of attachment is by the base, and the smaller second point of contact is near the top rim. This de-



sign is common to a variety of glass steins, especially colorless cut glass, and can help date items from approximately 1880 to 1905. Previously, all glass handles were made just the opposite, with the primary attachment near the top rim, and the smaller point brought down near the base. Both styles of handles can be found on glass steins in the late nineteenth century.

Barely visible are a pair of vertical miter cuts called "splits", which frame the main rectangular panel ("grid") of cut decorations of both sides. This is another indication of earlier cutting methods which can be found on steins dating from 1820, and continued into the late nineteenth century. The cut oval medallions with engraved initials in the center of the main decoration can be traced back to the eighteenth century. The glass is scratched with a short thin horizontal line, and 0.5L as the capacity, just above the handle and near the lip rim. The marks are rather small and almost hidden from sight by the pewter shank and hinge.

The stein has another definite feature taken from the Biedermeier period of glass, designed during the mid-nineteenth century, as shown in figure 3. The thick, smooth, flat

base, and a cut 16 point "center star" in the base, both originated with Biedermeier glass, when the empire period of glass styles with rough pontil marks faded away. As an added note, the thick heavy base is not an indication of the thickness of the sides of the glass body. Without the heavy base as a counterweight, this empty stein with a fully opened lid, would tip over backwards due to the unbalanced weight of the handle, pewter lid and large thumblift. There is one more point to be made about the base, which is encircled with a line of flat-cut arches. Referring again to figure two, the concave cuts were intended to increase the refraction of light off the entire glass, as well as be decorative. The optics of seventeen arches tends to enlarge and multiply the tips of the cut star in the base, and the combination is a bit unique. Usually, wide flat-cut facets surround the bases of cut pieces, which are more durable than numerous fragile flute-cut arches.

The quality pewter mounts holds some interest within an elaborate dome-shaped lid, a pair of round rosette hinge covers and a thumblift of a winged gargoyle, which are all typical of German workmanship. In figure 4 on the left, there is a second stein from the same time period, with a different flat octagon diamond decoration, but with a similar handle, and an identical pewter domed lid to the one under discussion. The two thumblifts are different, but the two lids are definitely alike. Again, the stein has too many characteristics typical of German-made steins, including the pewter, to believe it was made in America.

In this writers opinion, this stein was an attempt to duplicate American cut glass, as the decoration closely resembles several American cut patterns, but it still doesn't show any indication of having been made or cut in this country. It could have been shipped to America soon after it was made, which is a possibility, as glass from Europe was imported and sometimes sold as American, due to consumer demand for quality glass products. Whether it was made in southern Germany or Bohemia isn't too important, it just wasn't made in America. Perhaps it could be called an American-style cut glass stein.



Unusual Wood Character Stein

by Ron Fox

Most of the stein manufacturers from the 1900 era made a line of character steins. Character steins were made of all types of ceramic materials like earthenware, stoneware, and porcelain. We have also seen character steins made of both pewter and silver. For some stein manufacturers like Schierholz and Bohne, character steins were their main line of production. On rare occasions, you can find a character stein carved out of wood. The following photo is one of these unusual wood steins. It is a royal figure in the dress of the Renaissance period. After being delicately carved, it was painted in full color. It is not likely that you will ever see another example of this unique stein.

If you have a carved wood character stein that you believe is unique, please send a photo and description to the editor. You may see your stein in an upcoming issue of Prosit.



**Infanterie Leib-Regt. 10. Comp.
München 1912-14 100 jährige
Jubiläum des Inf. Leib R.
München Franz Kerschensteiner
Jakob Maier München**

by John Harrell Master Steinologist

This extremely colorful jubilee stein, from the shop of Jakob Maier, has full color highly detailed transfers highlighted with a large identified detailed transfer image of König Ludwig III (1845-1921) of Bavaria. Across the top of the image area is the unit inscription with the dates "1814" and "1914" on either side of the Königs image. Below Ludwig III is the red regimental shoulder strap with gold royal crown authorized in 1873. The Bavarian Wappen is to the left and the blue and white lozenge shield is opposite. Standing on the left side of the center panel is a grenadier from 1814. He wears the tall bear skin grenadier helmet with a blue and white plume on its left side. His musket is well detailed and clearly shows the flintlock mechanism. His Kammerad opposite is in the 1914 Bavarian traditional blue uniform with field pack and Mauser Model 1898 rifle. Again the rifle is well and accurately detailed. Helmet plate, collar and cuff Litzen and buttons are white. In the right panel is a scene copied from an Anton Hoffmann postcard of the period with background changes. The scene is entitled "Felddienstbung" (Field service training) Above the scene is a golden frame within which are the Honor Days of the Regiment 1870-71 (Ehrentage des Regiments 1870-71). These Honor Days are: "Worth 6. Aug. Bazeilles 31 Aug. Sedan 1 Sept. Loigny 2 Dez. and Beaugency 8-10 Dez.". In these battles the regiment and other Bavarian forces played an important part.

The left panel is also copied from a work by Anton Hoffmann (1863-1938) entitled "Strassenkampf i. Bazeilles". The transfer is very detailed and "busy" so much so that the scene must be studied for some time to pick out the various actions in the scene. The accompanying image of the original lithographic print depicts the action more clearly. In a golden frame above the scene is the jubilee inscription "100 jährige Jubiläum des Inf. Leib. R. München."

is the later more slender style. It supports a narrow crowned shield with a lozenge pattern.

The roster lists six Unteroffizier, fourteen Gefreite, one Tambour Gefreite, one Tambour, two Hornist and thirty-one Infantrymen. The name of the Lieferant, Jakob Maier, Dachauerstrasse 105, München, is on the back of the stein above the handle.

This style jubilee stein is one of three presently known from the regiment. The other two, from the 3. and 7. Companies, are in German collections. Others undoubtedly exist.

Five nearly identically decorated steins with several different finials are known from the 12. Bavarian Infantry Regt, which also celebrated its centennial jubilee in the summer of 1914. The transfer scenes are the same but historic uniform details on the soldier to the left of the center panel depict an infantryman as opposed to a grenadier. The same Hoffmann battle scene is depicted on the steins but is entitled "Balan" where the 12. Inf. Regt. fought on 1 September replacing the name "Bazeilles". Uniform details

of the 1914 soldiers are also in conformance with 12. Infantry Regt, uniform. The Honor Days of the regiment are also different.

The Infanterie Leib (Life) Regiment was the premier infantry regiment in the Bavarian Army. While the term "Garde" had been dropped from its title in 1825 it retained its Garde status throughout its existence.



This type screw-off lid was first sold in 1913. A prism scene of happy discharged "Leibers" drinking and Prositing at a table is on the lid base. The small royal crown finial and light blue glass marble inside is one of the less common crown finials found on steins from this regiment. Nearly a dozen different crown lids/finials are known on steins from the Infanterie Leib Regiment. The crowned rampant lion thumblift

Garde Litzen was worn on the collar and cuffs. Its recruiting area included all of Bavaria. The nickname for the regiment and its soldiers was "Leiber", a play on its name. It was the "Hausregiment" of the Bavarian capital of Munich and as such performed many ceremonial duties. Guards for the Residenz, home of the Bavarian royal family, were provided by the regiment.

On 14 July 1814, under the reign of König Maximilian Joseph (1756-1825), the Bavarian Army raised the Grenadier Garde Regiment in Munich. Grenadiers for the new regiment were selected from the grenadier companies of the fourteen infantry regiments then in existence. The largest and best looking grenadiers were chosen for the new regiment. Those grenadiers not selected for the regiment were assigned to the 1. Bavarian Inf. Regt. The Grenadier Garde Regt, was formed in three battalions each of six companies. Flags were presented to the regiment on 13 April 1815. In 1825 the regiment was renamed Linen Infanterie Leib Regiment and reorganized into two six company Bataillone with the strength of each company established at 20 to 30 men. This was an austerity move as the Garde Regiment was expensive to maintain. On 28 October 1835 the regiment was renamed Infanterie Leib Regiment with the provision that the regiment would always retain that name. The III Bataillon was raised in 1848. The regiment remained in Munich until 1851 when battalions were transferred to Germersheim and Landau. In 1859 the regiment returned to Munich but between that year and 1875 individual battalions were garrisoned at Landau, Augsburg and Fürstenfeldbruck. From 1875-1919 the entire regiment called Munich its home.

The regimental centennial jubilee was held 3-6 July 1914. Over 10,000 former members of the regiment attended. Free rail transportation was provided for the attendees. A highlight of the festivities was a demonstration by the Historic Company of the drill and the manual of arms from 1814. The company was uniformed, armed and equipped as was the Grenadier Garde Regiment when formed in 1814. A colored postcard by the Bavarian military artist Angelo Jank, 1868-1940, accompanies this article. A second postcard shows a Pionier, drummers, drum major, officers and grenadiers from the Historic Company

The regiment's last Kaserne was on the corner of Gabelberger Strasse and Türken Strasse. It was known as Türken Kaserne from the adjacent Türken Stasse. Following the untimely death of Prinz Arnulf on 12 November 1907 the Kaserne was officially



named Prinz Arnulf Kaserne. Either name can be found on Kaserne scenes on steins. The Kaserne was torn down sometime in the 1980s or 90s.

Prinz Arnulf von Bayern

Prinz Arnulf was born on 6 July 1852 in Munich, the third and last son of Prinz Regent Luitpold and his wife Archduchess Augusta of Austria. Arnulf entered the army in 1868 as a Lieutenant in the Bavarian 1. Infantry Regt. During the Franco-Prussian War he was a staff officer and was awarded the Iron Cross II Class. He attended the Bavarian Kriegs Akademie 1873-76 and then served one year as a company Chef in the Infanterie Leib Regiment. Following this command he served on the General Staff and then was appointed a Bataillon commander in the Infanterie Leib Regt. He commanded the 1. Bavarian Inf. Regt.



1814 uniform

1880-81 then commanded the Infanterie Leib Regt. 1881-84. His next command was the 1. Inf. Brigade followed by commanding the 1. Inf. Division. In 1892 he became the commander of the I Bavarian Armee Korps, headquartered in Munich, and held that position until 1906. He had been promoted to Oberst (Colonel) in 1879, General-Major in 1884 and General-Leutnant in 1887. In October 1890 he was promoted to General der Infanterie and on 9 September 1903 to Colonel-General.



On 12 April 1882 he married Princess Theresia of Lichtenstein in Vienna. Their only child was Heinrich (1884-1916) who was killed in Romania while in command of the III Bataillon, Inf. Leib Regt.

Prinz Arnulf died in Venice, Italy on 12 November 1907 following an expedition to Central Asia during which he had contracted a fever. He was buried in the crypt of the Theaterkirche in Munich alongside many members of the Bavarian royal family.

The 12. Bavarian Inf. Regt, was named for Prinz Arnulf on 27 February 1879 and he was appointed regimental Inhaber the same date. He was Chef of the Prussian 52. Inf. Regt, from 1885 and Inhaber of the Austrian 80. Inf. Regt, from 1893 until his death.

Wars, Campaigns and Battles

The regiment saw no combat in the last years of the Napoleonic Wars. In the 1866 Austro-Prussian War the I. Bataillon served in the fortress of Mainz. The II. and III. Bataillone fought against the Prussians at Nüdingen and Homberg where the Prussians prevailed. Bavaria had allied itself with Austria and was required to pay an indemnity to Prussia.

In the Franco-Prussian War, 1870-71, the Bavarians sided with Prussia. The regiment fought in a number of battles most notably at Wörth 6 August 1870, Sedan 1 September, Orleans 11 October, Loigny-Poupry 2 December and Beaugency 8 December. Total regimental casualties for the war included 9 officers and 110 NCOs and men killed, 47 officers and 831 NCOs and men wounded. One hundred-eighty-one NCOs and men were captured and another 47 were missing.

On 19 July 1900 nine officers, eleven NCOs and 44 men helped form the II Bataillon, 4. Ostasiatische Inf. Regt, for the Boxer Rebellion. The Bataillon was made up of Bavarian volunteers and was commanded by a Bavarian officer. Three Leibers died of sickness in China. Steins exist from Bavarian soldiers who served in China.

Following mobilization on 2 August 1914 the regiment departed Munich with 65 officers and 2962 NCOs and men. Its first major battle was at Badonviller against French troops. The regiment lost 8 officers and 124 NCOs and men killed and another 14 officers and 308 men wounded. Among those killed was Major Karl Euler commander of the III Bataillon to which Ker-

schensteiner's company was assigned. Euler's photograph is sometimes found on steins from the regiments 11. Company which he had previously commanded. The regiment was involved in heavy fighting throughout the war. In 1915 it was assigned to the newly formed Alpenkorps. The division-sized unit fought in Italy, Sebia, France and Romania. Some of the regiment's major battles were Nancy-Epinal, Verdun, Kemmel, Flanders, Cambrai and St Quentin. The regiment suffered heavy casualties during the war losing 98 officers, 3304 NCOs and men killed or died, nearly 8000 wounded, 450 missing and 533 captured. The regiment ended the war in the Balkans and returned to Munich on 3 May 1919 to be disbanded.

The Battle of Bazeilles 31 August-1 September 1870

Following the defeat of the French Army of Rhein at Gravelotte-St. Privat on 18 August 1870 the French commander Marshal Bazaine fell back to Metz where it was quickly bottled up by a Prussian force of some 150,000. The French Army of Chalons, 120,000 men strong under Marshal MacMahon, marched east to relieve the Army of the Rhein besieged in Metz. The French Emperor Napoleon III was with the Army unbeknown to the Prussians. At the Battle of Beaumont on 30 August the Saxons and Prussians halted the Army of Chalons thus preventing the relief of Marshal Bazaine in Metz. Napoleon III and the Army of Chalons withdrew to Sedan to rest and resupply intending to retreat west. Unfortunately for the French the Prussians moved quickly and occupied the high ground surrounding Sedan trapping the French. This was the setting for the Battle at Bazeilles on 1 September.

On the evening of 31 August artillery of the I. Bavarian Armeekorps under General der Infanterie Ludwig von der Tann shelled Bazeilles, a small village on the Meuse River and astride the road to Sedan and southeast of that city. The shelling started fires and the night was filled with smoke. At 4:00 the next morning a Bavarian infantry brigade attacked across pontoon bridges spanning the Meuse River running into stiff resistance. French counterattacks forced the Bavarians back on two occasions and von der Tann sent in reinforcements. The French defenders were battalions of Fusiliers Marin from the French Blue Division raised in 1856. The fighting for Bazeilles was savage street to street and house to house fighting. No quarter was

given and much of the fighting was hand to hand. Some of the villagers took up arms against the Bavarians and were summarily shot when captured. Reports circulated that some French women had thrown wounded Bavarian soldiers into burning buildings following the Bavarian retreats and had also inflicted "barbarous cruelties" on other wounded Bavarians. Women found with arms or mistreating the wounded were also shot. The Bavarians were not especially selective about the noncombatants they executed that day. By about 10:00 in the morning the Bavarians had secured Bazeilles.

The Fusiliers Marin had been given orders to withdraw but about thirty of them occupied a two story inn along the road to Sedan and made a stand. For four hours the Bavarians tried to root out the defenders but only when the French had fired their last cartridge did they surrender. The inn is now a museum called "The House of the Last Cartridge" (Maison des Dernieres Cartouches). In 1900 the French government awarded the village the Legion of Honor for the defense it put up during the battle. The village crest shown here displays the Legion of Honor, a fouled anchor for the Fusiliers Marin and three flames symbolizing the burning of the village. Bazeilles is still a small village of some 2000.

Casualties were heavy for both sides as could be expected in combat in an urban setting. Casualties for the Infanterie Leib Regiment were 40 killed, and 205 wounded. French casualties for Bazeilles are usually included in the total casualties for the Battle of Sedan but are estimated at about 2000.

The result of this fighting and that of the Saxons east of Sedan the same day forced the surrender of the Army of Chalons on 2 September. Casualties for the French were devastating and with the surrender of Napoleon III the Second French Empire ceased to exist. 103,000 French marched into captivity, 3000 had been killed and 14,000 wounded. German casualties totaled 9,000 including 2320 dead, 5980 wounded and 7000 missing. The fact that the French Emperor was among those surrendering stunned the Prussian high command. The Army of the Rhein in Metz surrendered on 27 October. The political results of Sedan and the eventual German victory resulted in the French Empire becoming a Republic and the German Confederation becoming an Empire under Prussia.

Franz Xavier Kirschensteiner



Franz Xavier Kirschensteiner was born on 19 January 1890 at Reichelshofen near Neumarkt in Upper Bavaria. Reichelshofen is southeast of Nürnberg and a few kilometers south of Neumarkt. His father's name was Johann and his mother's name was Maria (Ludwig). Johann was a farmer and Franz's occupation was a farm worker. Maria was deceased by the time Franz reported to Türken Kaserne on 23 October 1912. He was single and a Roman Catholic.



1914 uniform

He was assigned to the 10. Companie whose Chef was Hauptmann Maximilian von Bothmer. Bothmer survived the war and retired as an Oberstleutnant (Lieutenant Colonel). Franz probably ordered his Stein in the spring of 1914 and was undoubtedly looking forward to the regimental centennial jubilee celebration that summer and to his discharge in the middle of September. The jubilee celebration was held 3-6 July and some 10,000 former members of the regiment attended. One month later on 2 August the German armies mobilized for war. Germany had declared war on Russia the previous day and on France on 3

August. The regiment detrained near Saarbrücken 8 & 9 August and was in combat on 10 August. Franz took part in the Battle of Badonviller on 12 August and was wounded in action near Saarbrücken on 20 August suffering a light shrapnel wound. He was transported to Reserve Lazarett II at Tübingen in Württemberg and returned to duty nine days later.

In May 1915 the soon to become famous Alpenkorps was formed at Augsburg. The principal infantry units were the Infanterie Leib Regt, the Bavarian 1. & 2. Jäger Bataillone and the Bavarian 2. Reserve Jäger Bat. Other infantry formations consisting of Jäger Bataillone were furnished by Prussia. On 1 January 1917 while the regiment was in Romania Franz was transferred to the 5. Companie and became the Diener or servant for a Lieutenant Ruger who was the II Bataillon adjutant. Ruger survived the war retiring as an Oberleutnant.

The Alpenkorps fought at Verdun in 1916 and returned to Romania in late September. It was transferred to Belgium in early April 1918 opposite the British. The regiment fought in the vicinity of Mount Kemmel 18-29 April and suffered heavy casualties. The regiment lost 24 officers and 506 NCOs and men killed in the fighting around Mt. Kemmel during that time. Another 31 officers and 984 NCOs and men were wounded leaving the regiment with a total of 427 officers, NCOs and men. Franz Kirschensteiner was among those killed. He had been wounded on 29 April near Scherpenberg, northwest of Mt. Kemmel, by a gunshot wound in an upper leg. He was transported to Reserve Lazarett I at Aachen and died at 11:35 AM on 4 May. His military decorations included the Bavarian Militär Verdienst (Service) Kreuz III Class and the Prussian Eisner Kreuz (Iron Cross) II Class. He served as an Infanterist throughout his wartime service and was never promoted.

A notation in the Stammrolle states that his body was returned to his home town and he was buried in the local cemetery. It further states that his name is on the Reichelshofen town monument commemorating the deceased soldiers of World War I. The author visited Reichelshofen last November to photograph the memorial and to see if any of the Kirschensteiner family remained in the area. The monument is actually in the small nearby village of Steinsfeld and Kirschensteiner's name is not on it, although the names of two other Reichelshofen soldiers are listed. The church cemetery does not have any grave markers more than 25 years old. It is possible that he lies there in a now unmarked grave. No

one in Reichelshofen or Steinsfeld with whom the author spoke knew the Kirschensteiner name.

Bazeilles



(Kirschensteiner's biographical information was compiled from four separate wartime Stammrollen (company rosters) held in the Bavarian Kriegsarchiv in Munich and available online at [Ancestry.de](#). Master Steinologist Wolfgang Gult kindly provided most of the translations.)

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The 2012 SCI Convention, Annapolis Maryland, August 13 -17

SCI's 2012 convention will be in Annapolis Maryland. Annapolis is well known as the site of the United States Naval Academy. Annapolis is a historic city, first settled in 1649, and having a concentration of buildings from the 1700's (afternoon tea will be in one of them.) The city is also known as the sailing capital of North America, something we will appreciate as we watch the Wednesday evening sailboat races, during our cruise on the Severn River and the Chesapeake Bay.



The historic district is small, roughly the size of the city when it was named the capital of Maryland in 1694. Because of its small size, the historic district is easy to get around. Much of it is within walking distance, and a circulator bus stops in front of hotel, (fare is 50 cents). Battery operated vehicles take you anyplace in the historic district. They are free, just tip the driver.



The convention dates are Monday August 13, through Friday August 17th. Monday and Tuesday are pre-convention days. The convention itself is Wednesday August 15 through Friday August 17.



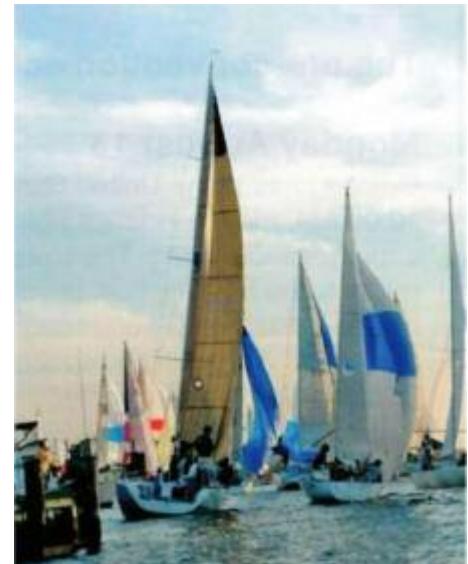
The convention hotel is the Loews Annapolis Hotel, 126 West Street Annapolis. The Loews is in the historic district about 3 blocks from the Maryland State House.



Guest room reservations may be made by calling the hotel reservations department at (888) 575-6397, or online at www.loewshotels.com, utilizing reservation code SCI813. The convention rate of \$119 per night applies from Sunday August 12 through Friday August 17, with checkout August 18. A discounted rate of \$159 applies 3 days prior to and three days after these dates, based on availability of rooms. Concierge rooms may be requested for an additional \$20 per night. Reservations must be made by July 14 2012, to qualify for these rates.



Parking is available at the hotel. Self parking is \$12 per day maximum, and valet parking is \$22 per day. There is also a parking garage, (Gott's Garage) near the hotel with the entrance on Calvert Street and Northwest Street.



The convention registration fees are in line with recent conventions at \$560 per couple, and \$290 for a single. You may pay in full with your registration, or pay a 50% deposit with the balance due at the convention.

There are two easy ways to register, and to reserve your space for pre-convention activities:

1. Online with Paypal via a link provided on our website, www.steincollectors.org
2. Use the registration form which is enclosed with this March issue of Prosit, it has the mailing instructions on the form for payment by check or money order.

The registration fee includes three buffet breakfasts, the Wednesday cruise, the final dinner, entertainment, gifts and amenities, the 2012 convention stein and the hospitality room. It also includes the fantastic commercial auction, our program of speakers, round tables, stein sales and the members auction.

If you have any questions, contact Richard Strom, 6001 Berkshire Dr, Bethesda MD, 20814, or phone 301-530-2403. OR email Carol Fox at carolfox0622@gmail.com



The 2012 SCI Convention, Annapolis, Maryland, August 13 -17



Schedule of events



The pre-convention activities begin:

Monday August 13

Guided tours of the United States Naval Academy. Buses will leave the hotel at approximately 9:15 AM and 10:00 AM. Please indicate which departure time you prefer on your registration form. We will add additional departures if needed. The tours are guided walking tours. Wear comfortable walking shoes. After the tour, return to the hotel by bus, or you can have lunch at the academy and visit the Naval Academy Museum. The museum has over 30,000 historic objects including a ship model collection, paintings, historic flags, weapons and more. A photo ID is required to enter the academy grounds. A drivers license will suffice. The Executive Board meets in the evening.

Motorized trolleys will provide one-hour tours of the historic district and are a good way to get oriented to the area. They depart from the Visitors Center which is one block from our hotel. In addition, the hotel has a concierge who is a good source of information on the area's attractions, shopping and excellent restaurants.

Tuesday August 14:

Starts with the Board of Trustees meeting. Then the Preview and Official Convention Auction by Fox Auctions. The First Timers Reception follows the auction. The Early Bird Dinner is a Crab Feast and much more: Hot steamed crabs, baby back ribs, chicken, cold seafood, pasta and salad bar. The restaurant overlooks the city dock and those who finish early can hear a performance by the Naval Academy Band Ensemble on the dock.

Convention officially begins

Wednesday August 15:

Breakfast buffet. The convention opens with a General Meeting. Kurt Siemon will speak on Jaeger Battalions, their regimental steins and their connection to civilian forestry steins. David Harr will speak on "Character Steins Often Come in Bunches". The Stein sales room and the Hospitality Room will be open in the afternoon. Finally, we will cruise the Severn River and Chesapeake Bay while enjoying heavy hors d' oeuvres.

Thursday August 16:

Breakfast Buffet. William Gudenrath, of the Corning Museum of Glass, will speak on glass working processes throughout the ages: glass blowing, decorating, and long-lost glass working techniques. We will also see a video of William recreating a broad range of historical drinking vessels. Four round-tables complete the morning: Barry Toussaint on pottery souvenir steins for the American market, Jim Sauer on glass steins of the first half of the 19th century, Walt Vogdes on "Jugendstil - What's It All About?" and John Harrell on Regimental Steins: interesting examples, rarity, photo transfer images, altered steins, and German versus American collectors. The afternoon begins with meetings on chapter development, membership, convention planning and museum/library. Stein Sale Room opens. Afternoon Tea, AKA High Tea at the Maryland Inn. Hospitality Room opens after dinner.

Friday August 17:

Breakfast Buffet. Stump the Master Steinologists. Three round-tables: Rick Grunin on Royal Vienna style steins, Beatrix Adler on stoneware steins, and Russ Keiser, "The Legend and History of the Wedding Cup". Member's auction and preview in the afternoon. Hospitality Room open. Executive Board meeting. Reception and German Night dinner with entertainment.