

STEIN COLLECTORS INTERNATIONAL

PROSIT

Vol. 2, No. 122

The Beer Stein Magazine

June 2022

An Elegant Lady from the Westerwald

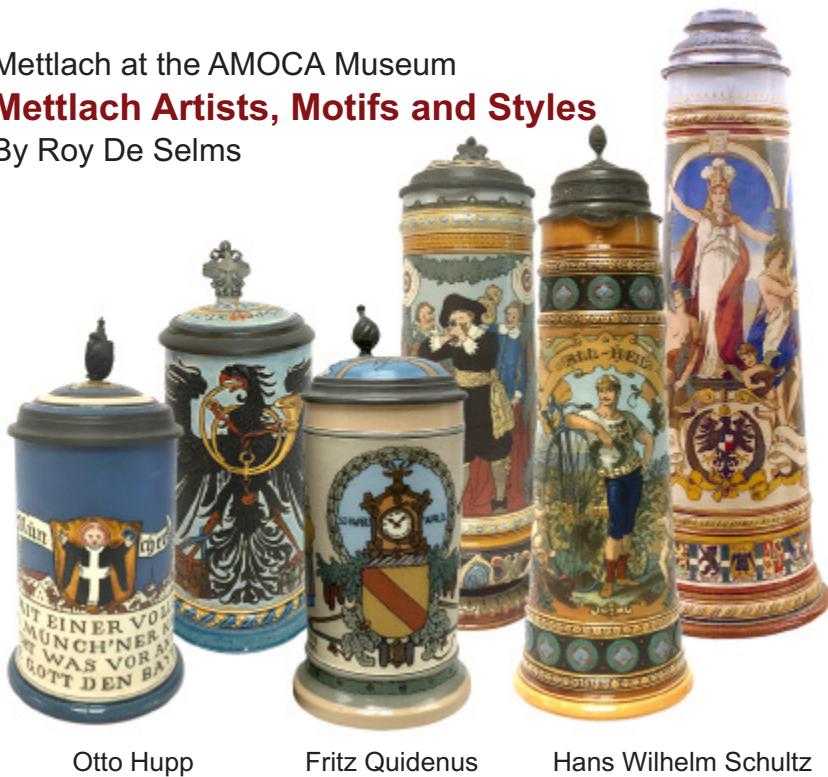
By Salvatore Mazzone



Mettlach at the AMOCA Museum

Mettlach Artists, Motifs and Styles

By Roy De Selms



Otto Hupp

Fritz Quidenus

Hans Wilhelm Schultz

Join us in Charleston, SC - August 16 - 20



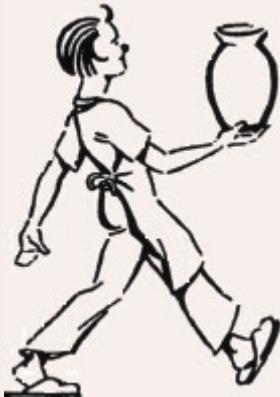
Rainbow Row

A Brief History
Brauerei zum Münchner Kindl
By Walter Swett



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ELECTION OF OFFICERS

The annual SCI convention is our opportunity to convene the Executive Committee officers and our Board of Trustees to address SCI business matters, including election of officers. Officers are elected for two-year terms, and most offices are limited by our Bylaws to two consecutive terms. In order to ensure operating continuity, half of our officers face election in even-numbered years, and the other half in alternate years.

In 2022 our Bylaws call for the election (or re-election for an additional term) of the Executive Director, 1st Vice-President - Conventions, Secretary, Director of Internet Activities, and Chapter Support Officer. (In 2023 elections will be held for President, 2nd Vice-president - Membership, Chief Financial Officer, Membership Database Manager, Editor of Prosit, Library Director.) Here's the lineup:

<u>POSITION</u>	<u>INCUMBENT</u>	<u>2022 STATUS</u>
Executive Director	Steve Steigerwald	candidate for re-election
President	Fred Ellis	continuing
1st VP - Conventions	Dick Strom	seeking nominees
2nd VP - Membership	John Kelly	continuing
Chief Financial Officer	Celia Clark	continuing
Secretary	Joann Ellis	seeking nominees
Editor of Prosit	Steve Breuning	seeking a trainee
Dir. of Internet Activities	open	seeking nominees
Database Manager	John Strassberger - retiring	seeking a candidate
Chapter Support Officer	Allan Fogel	seeking nominees
Dir., SCI Library	Mark Maceira	continuing

SCI's operations depend on its members filling these positions, and they require varying levels of knowledge and skills. Your help is needed - either volunteering your own time and skill, or recruiting someone you know whom you feel would be a good candidate. Information is available about each position, all you have to do is ask! Please contact Executive Director, Steve Steigerwald (sassteins@aol.com), to discuss your interests or recommendations.

Prosit is available in print and digital form (**eProsit**). Digital access is via the SCI website, and full issues can be downloaded to any device capable of reading pdf files. Print subscribers have access to both forms.

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SCI's 54th ANNUAL CONVENTION, CHARLESTON, SC

August 16 through August 20, 2022



The 2022 SCI convention will be held at The Francis Marion Hotel in Charleston, South Carolina, from Thursday, August 18, through Saturday, August 20. Early Bird events are planned on Tuesday and Wednesday, August 16-17, including a stein auction by Fox Auctions on Wednesday. An optional pre-convention group dinner is under consideration, depending on the level of interest expressed by registrants.

Charleston is one of the most beautiful and historic cities in the South. Founded in 1670, it was known as "Little London" in the colonial period. Charleston witnessed the first shots of the Civil War and is regularly listed as the Number 1 vacation destination of United States small cities.

The Francis Marion Hotel is located at 387 King Street, Charleston, SC. This historic hotel is named for Revolutionary War hero Francis Marion who was known for his daring raids on the British Troops surrounding Charleston. Its central location in the historic district is across from Marion Square and an easy walk to historic sites including the historic market, antebellum homes, magnificent gardens, antique shops, boutiques and top restaurants.

SCI has negotiated special room rates at The Francis Marion Hotel of \$139 per night for either a single or double room. To accommodate Early Bird arrivals, these rates are available

from August 15 through August 20. While SCI is guaranteed a minimum number of rooms during this period, space is limited and you are encouraged to make your reservations early. For those who want to extend their stay beyond this period, this special rate will be honored from August 12 through August 23, subject to room availability. To secure this rate you must make your reservation either by calling (843) 722-0600 or (877) 756-2121 and identifying yourself as a member of Stein Collectors International, or register online by contacting the hotel through this link:

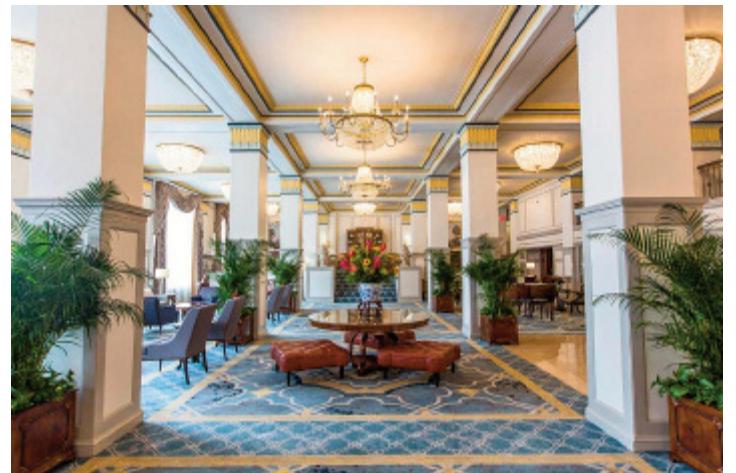
<https://stein-collectors.org/2022ConventionHotel.html>
with code STEIN.

Parking is an additional \$20 per night (\$28 for valet).

Important: Reservations must be made by July 16, 2022 to secure these rates.

If you have any problem making room reservations, please contact Steve Steigerwald at sassteins@aol.com or 516-939-9866 and we will attempt to resolve the issue.

The registration fee for the convention is \$595 for a couple and \$320 for a single. The registration fee includes breakfast for the three days of the convention, dinners on Thursday and



Saturday, the hospitality room and one convention stein. (Friday dinner will be “on your own.”) The Hospitality Room will be open Thursday afternoon, Friday night and Saturday afternoon. The registration fee also includes the program of speakers and roundtables, stein sales room and member’s auction. Optional (additional cost) activities include the pre-convention dinner, the pre-convention tours, a High Tea and tables in the stein sale room.

The SCI website (<https://stein-collectors.org/Conventions>) offers the option of registering by mail with a printed registration form, or online by PayPal.

PRE-CONVENTION ACTIVITIES

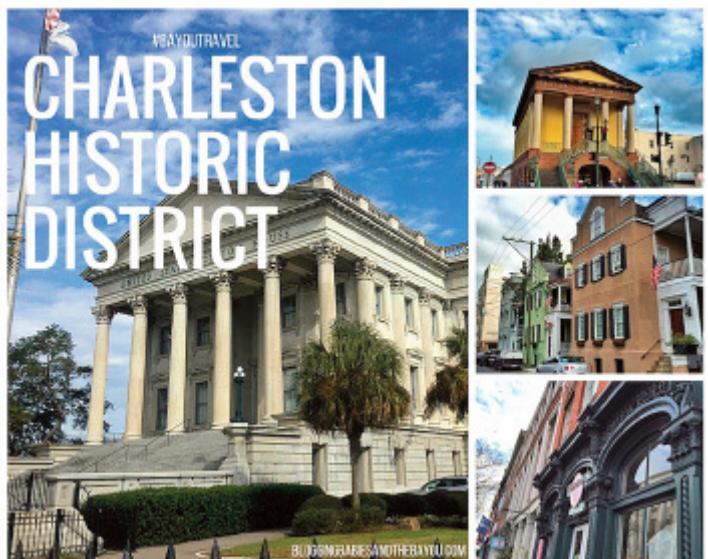
Tuesday, August 16

There are two tours planned for the day, a city tour, and a tour of Patriots Point.

City Tour (lunch not included)

This tour leaves the hotel at 9:45 am. After boarding the bus at the hotel, you will have a privately guided tour through the historic district recounting Charleston's history from 1670 to the present day. Topics will include Charleston's role in Colonial America, the American Revolution, the Southern Antebellum Era, the Civil War, and Charleston's current-day status. You will see numerous landmarks including the Battery, Rainbow Row, St. Michael's Church, the College of Charleston and the Citadel. At the Battery, there will be a brief stop for photo opportunities of Charleston's scenic harbor.

You will also see early period houses, the Old Exchange, the Provost Dungeon and the famous “Four Corners of Law” at the intersection of Meeting and Broad Streets. The tour will end at the Old City Market where you will have time for shop-



ping, browsing and lunch on your own before returning to the Hotel at approximately 3 pm.

Patriots Point Tour (lunch not included)

This tour leaves the hotel at approximately 8:45 am. You will tour Patriots Point, one of the world's largest naval and maritime museums. You will visit the USS Yorktown, the famous fighting lady of WWII; the Destroyer Laffey, a participant in WWII D-day landings at Normandy; the Vietnam Era Naval Support Base with its Sea Cobra and Huey helicopters; and the newly renovated Congressional Medal of Honor Museum. You will return to the hotel at approximately 1 pm.

EXECUTIVE COMMITTEE

The Executive Committee will meet at 7 pm in the hotel.



WEDNESDAY, August 17

The Board of Trustees will meet at 7 am the hotel. A continental breakfast will be served to the members of the Board of Trustees. It is anticipated that the meeting will conclude by 10 am.

There will be a commercial auction hosted by Fox Auctions. The preview will take place from 9 am until Noon and the auction will start at Noon.

The SCI Executive Committee will host a First Timers' reception in the hospitality room for everyone attending their first SCI convention.

CONVENTION ACTIVITIES

There will be four general session speakers. In alphabetical order they are:

- Bob Hurley: *The Imagery of Knights and Landsknechte in Art, Steins, and Glassware - An Enduring Legacy.*
- John Lamb: *Sports Steins and Wares.*
- Philip Masenheimer: *Occupational Steins.*
- Eric Salzano: *19th Century Electrotypes.*

There will be six roundtables. Each will be given twice, back-to-back. The speakers (in alphabetical order) include:

- Lyn Ayers: *JW Remy.*
- Rich Cress: *Mettlach.*
- Bill Gee: *The Trumpeter of Säckingen.*
- Chuck Kaiser: *The Evolution of Westerwald Steins.*
- Ravi Patel: *Heidelberg Steins.*
- Judy Stuart: *Religious motifs on glass steins from the Old and New Testament of the Bible.*

THURSDAY, August 18

The Convention will begin with the General Membership Meeting followed by two of the speakers. The stein sale room opens in the afternoon. Steins can be consigned for the member's auction in the stein sale room. The hospitality room will be open in the afternoon.

Thursday evening's dinner will feature a choice of oven roasted turkey, beef short ribs or salmon. Please note your dinner choice with your registration. Music will be provided for your dining and dancing pleasure.

FRIDAY, August 19

The second day of the convention begins with one of the main-tent speakers followed by three roundtables.

The stein sales room will be open in the afternoon. The final consignments for the members' auction will be taken in the Stein Sales Room.

The afternoon tea (additional cost) will be held in the hotel. Dinner is on your own. The hospitality room will open in the evening.

SATURDAY, August 20

The final day of the convention will start with the fourth of the main speakers, followed by the three remaining roundtables. The members' auction will be held in the afternoon. The hospitality room will be open in the afternoon.

Saturday night's dinner will be a Carolina Seafood Buffet featuring regional specialties. There will be music entertainment during and after dinner with dancing.

We look forward to seeing you at this year's convention. If you have any questions, please contact Steve Steigerwald at sassteins@aol.com or 516-939-9866.



A Ludwig Foltz II designed Boch Frères Stein “Louis Honour”

By Dr. Rick Du Boisson



1a



1b



1c



1d



2

Stein hunters are always on the lookout for additions to their precious collections, ever hopeful of the day they can enhance their hoard with a rare and/or valuable stein at a bargain price. Recently, and quite serendipitously, I came across this tankard / stein on eBay, described as a Louis Honour 5" tall mug, Picture 1. Thanks to articles by Master Steinologist Roy C. De Selms.¹ I recognized the decoration as the work of Ludwig Foltz II who created this design for Villeroy & Boch/Mettlach (VBM).² The artwork depicts the life of a hunter in four scenes: The youthful hunter with his crossbow; the courting hunter with his girl; relaxing with a drink after the hunt; and finally, a meeting with the grim reaper.

The base of the stein is most interesting, bearing a spectacular relief rendering of a coat of arms that I immediately thought would have been worthy of an inset lid – what a shame to hide it underneath. Beside this was a small, impressed mark revealing the maker as Boch Frères (Picture 2). I was intrigued, it was obviously a very well executed piece and priced reasonably enough for me to hit the “Buy it Now” button rather than make an offer and risk someone else snapping it up. In my mind I had

thought that being attributed to Boch Frères meant that it had predated VBM, so the first thing I did was try and find the mark which might help establish a date of manufacture. The banner on the Coat of Arms read “*L’Union Fait La Force*,” which

translates as “Unity makes Strength,” and confirmed it to be the Coat of Arms of Belgium. The Boch Frères mark corresponds to the La Louvière factory in Belgium which

began production in 1844.³ However, taken together, the Coat of Arms and impressed mark was not documented and did not help with definitive dating; the impressed mark was used from 1844 to 1860.⁴

A little research quickly revealed that the Boch Frères works at La Louvière in Belgium was a separate company from, and did not predate, VBM. The assimilation of Luxembourg into the German Customs Union in 1834 meant that the Boch Septfontaines (Luxembourg) works would no longer have access to the French, Belgian and Dutch markets. In a brilliantly adept response to the changing geographical, political and commercial conditions, Jean-François Boch saved these markets by asking his sons Eugen and Victor-Frèderick to find a location for a new factory in Belgium.

In 1841 the foundation stone of the La Louvière works was laid and opened

for business in 1844. The factory was directed by Victor-Frédéric Boch and was an associate of V&B Mettlach under the terms of the Offenen Handelsgesellschaft (open traders' association). Eugen Boch was head of the Mettlach company and helped his brother out by sending molds to La Louvière.

The VBM half-litre size stein entitled Jagd (Hunter or Hunting) first appeared in their catalog as #24 in the 1850's. At first glance the scenes appear to match very closely with the Boch Frères example but there are some differences. On the VBM #24 stein the panels are outlined by a rustic frame above which is a banner with the titles of each scene, illustrated in the De Selms & Wilson article,¹ whereas the Boch Frères stein has rectilinear frames and there are no titles. Remembering that the application of the reliefs was done by hand one can appreciate the skill with which this stein was decorated. The running band at the bottom is of stylized square flowers on a vine and around the top and spiraling around the handle is what appears to be a string of hop vines. The handle itself appears to be identical to the VBM rustic original with the addition of the hop vines. At top center (opposite the handle) is a banner with the title Louis Honour in raised lettering picked out with a silvery finish reminiscent of the platinum decoration popular on many early VBM pieces, Picture1d.

The four panels are easily recognized as those of Ludwig Foltz II even though there is no signature or trade mark. The first three scenes are, to all intents and purposes, identical to those on the VBM #24 vessels. However, there are noticeable differences between the two Grim Reaper scenes.

Picture 3 shows side by side the VBM #24 example (L) and the Boch Frères piece (R). Notice that the VBM copy has an arc across the top with three, what I take to be, signs of the Zodiac; from L to R, we have Sagittarius (Nov 22-Dec 21), Aries (Mar. 21-Apr 19) and Leo (July 23-Aug 22) among a few stars. Whereas this newly discovered



stein has just the Lion (Leo) where the archer was before. Also, the lion is facing the other way and the stars are in different positions too. There are a number of differences between the details of the rest of the scene, not of great significance except that these minor variations indicate that the whole mold was recreated to accommodate the repositioning of the Lion and removal of the other two Zodiacal signs. The question is, what is the significance of the changes that would warrant the creation of new mold?

Next, what is the meaning of the inscription? I first thought perhaps the Louis Honour referred to the German Royal Order of Louis - a Cross of Honour which was bestowed on Bavarian officers and civil servants of the same rank for 50 years of 'honorable' service. Quite an achievement when life expectancy in mid-nineteenth century Germany was a little over 40 years! With so few likely recipients of such an award it hardly seems like a sound business opportunity – and the Boch Frères were particularly astute businessmen.³ Of course, the Belgian Coat of Arms would be quite out of place too. There is also the French Order of St. Louis but as I thought it would be called St. Louis Honour, I dismissed this idea. Perhaps the stein could be ordered with a custom inscription on the banner, after all the banners could be applied separately and so customization might not be so difficult.

But why recreate the new Grim Reaper scene?

Having arrived at an impasse, I realized it was time to consult with an expert, so I sent Master Steinologist Roy De Selms some pictures and notes and sought his opinion. Roy quickly came up with a theory that would explain the meaning of the inscription and link it to the changes noted in the scene. He proposed that Louis Honour referred to Louis Philippe Victor Leopold, Crown Prince of Belgium who was born on 24th July 1833 (Leo) but died less than a year later on May 16th 1834. Being the first-born child of Leopold I of Belgium and his second wife, Princess Louise d'Orléans, Louis was the heir apparent. He died in Laeken before his first birthday of an inflammation of the mucous membranes and was buried in the Royal Crypt of the Church of Our Lady of Laeken.

Now, perhaps the repositioning of the Lion next to the Grim Reaper was intended to symbolize the untimely death of Louis. Although the Coat of Arms of Belgium does include a Lion at its center, I think the lion depicted was perhaps intended as a zodiacal symbol. First of all, the lion is a Lion Passant, whereas the heraldic lion of Belgium is a Lion Rampant, and secondly the Lion in the altered scene also Passant but facing towards the right, instead of to the left. There is no Lion Passant facing to the right in

Heraldry.⁵ Furthermore, in the original scene there are two other symbols corresponding to zodiacal signs rather than heraldic emblems, Picture 3. I can't be sure what the artist intended when including these three zodiacal signs, but my guess would be that they represented the Belgian royal family; King Leopold I was born Dec. 16th, 1790 (Sagittarius) and Queen Louise was born Apr. 3rd 1812 (Aries). At the time Foltz created the scene, around 1842, a second son, Prince Léopold Louis Philippe Marie Victor, was then heir apparent and his birth date of April 9th, 1835 made him an Aries too. Given the status of women, even Queens!, in the 19th century, it seems more likely that the Aries symbol actually represented the second son, Leopold. However, Foltz was German so it seems strange he would include them – unless someone, a Belgian with some influence perhaps, asked or suggested they be added. Of course, there seems none more likely than the Boch Frères who were Belgian and worked closely with Foltz for many years.

Next, at the recommendation of Dr. De Selms, I consulted Horst Barbian in Germany who has detailed knowledge of early V&B Mettlach. As noted before, the Belgian factory at La Louvière was created essentially to allow V&B to sell their products in Belgium without having to pay high import taxes for German goods. Horst confirmed that the molds for all the Foltz designs used at the Mettlach factory in Germany were shared with other members of the Offenen Handelsgesellschaft (open traders' association) formed between the various V&B factories and associates, which included the Boch Frères facility at La Louvière.¹ Since the same molds were used, the only noticeable difference was in the color of the clay.

More importantly, Horst recognized this stein as a factory sample. The stein would be available in three forms:

1. As a tankard (lidless) with a custom dedication on the banner.
2. As a stein with a pewter lid and with

a custom dedication on the banner.

3. As a stein with a pewter lid with insert of Coat of Arms and with a custom dedication on the banner.

A potential customer would be able to see what the inlaid lid would look like by examining the bottom of the stein. Since these factory samples were not sold, they are extremely rare, and Horst said that he did not know of another example. However, he did run across a finished stein with an inlaid lid many years ago at an antique market in Belgium, but it was very expensive and as it did not fit in with his Mettlach collection, he did not buy it.

I don't imagine as a Louis Honour commemorative it would have been very popular as Louis had died at least 10 years before the stein would have been available. Since Louis was merely an heir apparent who died before he was one year old, there was no collective memory of great deeds that might have justified such a memorial. Perhaps it was just something Frédéric-Victor Boch, the first director of the La Louvière works, wanted to do as a mark of fealty to the Belgian royal family; or perhaps King Leopold himself lamented the unmarked death of his first son when he visited the La Louvière factory in 1851. However, the availability of custom inscriptions on the stein banner might have made it more commercially viable, after all it is a very beautiful rendition of what was produced at VBM as the Jagd #24 stein and the subtle changes to the last scene would almost certainly go unnoticed by potential customers.

If any of our SCI members have a commercial example of this lovely Boch Frères stein in their collection, I am sure many of us would be interested to see a photo. Indeed, given the fine quality of workmanship in this example I am surprised that Boch Frères steins seem to rarely come up for sale.

Finally, I would like to thank Roy De Selms and Horst Barbian without whose help I would have struggled to

unravel the history of this interesting stein.

References

1. De Selms, R C & Wilson, R. *Foltz-Designed Steins, Evolution and Copies, and Some Revelations About So-Called "Early Mettlach" items.* **Prosit**, Dec. 2009.
2. Design drawing dated 1848 signed by Foltz. Irmgard & Dr. Werner Endres, Mettlacher Turm, June 1985.
3. von Boch-Galhau, L G. *Villeroy & Boch, 250 Years of European Industrial History, 1748-1998.* Villeroy & Boch, Germany, 1998.
4. Marks and Backstamps royalboch.com
5. von Volborth, C A. *Heraldry: Customs, Rules and Styles, Carl-Alexander.* Blandford Press (2nd Ed.) 1983.
6. De Selms, R C. *Mettlach at the AMOCA, Part 4a, The Evolution of Relief,Cameo and Phanolith Wares.* **Prosit**, June 2021.

From the Editor:

For more on Ludwig Foltz II please see the following:

De Selms, R C & Wilson, R. *Ludwig Foltz II Premiere Designer of Mettlach Drinking Vessels Part II - Signatures and Trademarks.* **Prosit**, March, 2005..

De Selms, R C & Wilson, R. *The Evolution and Variations of Ludwig Foltz II Designed Villeroy & Boch #328 Steins.* **Prosit**, June, 2010.

Stein Marks -

<https://www.steinmarks.co.uk/pages/pv.asp?p=stein482>

An August Weygang Shoemaker Stein

By Salvatore Mazzzone
Florida Sun Steiners

The pewter stein looks very old. And very well made. With the figure of a shoemaker hard at work in his shop, visible through an open shuttered window.

The scroll over the window reads "Jacob Brunner Schuster Meister" (Jacob Brunner Master Shoemaker). The medallion under the window contains the image of a boot, and several boots can be seen hanging below the shop window. The placard on one of the shutters reads, "*Montag ist mein geschäft geschlossen*" (My shop is closed on Monday).

The stein is fairly heavy, its body a casting of substantial thickness, Standing thirteen inches tall, it has a capacity of 1.5-liters.

The medallion on the stein's lid holds a dedication to Master Shoemaker Jacob Brunner from his fellow shoemakers, dated 1736. If a true dating, it would make the stein 286 years old. But although old, it's not *that* old, actually being anywhere from 100 to 120 years old to be precise.

Yet its maker wasn't attempting fraud, merely the reproduction of an old work of art using the same old methods by which the originals were crafted. And although he sold them as reproductions, when found by modern collectors not familiar with the artisan's work, they are often misjudged to be the older originals.

What we have here is a *Nischenkanne* (niche stein), the work of master pewterer August Karl Weygang, and a highly regarded part of my collection.

Born in 1859, August Karl Weygang was the grandson of pewterer Georg August Weygang and son of Master Pewterer August Weygang, Sr., from whom he learned the craft. In 1885 he took over his father's shop in Öhringen, Germany.



August was greatly influenced by pewter manufactured in the 16th through 18th centuries and acquired an extensive stock of antique pewter as well as older molds purchased from other workshops. He cast pewter using the traditional methods practiced for several hundred years. He also used similar hallmarks as those on antique pieces, adding to the difficulty of correctly evaluating the age of his pieces [1]. My stein has no markings whatsoever beyond those already mentioned plus the number 1670 marked on the inside of each of the three legs. Could these be faux date stamps? I know it's

not the manufacturer's catalog number since an old Weygang catalog reveals that to be 413.

Weygang's production was not limited to beer steins and included a far ranging variety of highly sought-after pewterware.

Weygang died childless in 1946 and bequeathed his extensive real estate holdings to his hometown of Öhringen with the proviso that a museum be set up in his former home. After his death, the company was passed to his nephew Eugen Ochsenreiter, who continued its successful operation and established the Weygang Museum in 1952. The museum's holdings include an extensive collection of pewter and faience plus period furniture, giving an insight into the life and culture of the middle and upper classes in the Öhringen area in the 19th and 20th centuries. The Roman cellar under the house shows original finds and replicas of finds from Roman times [2].

August Weygang's former workshop is located in an extension behind the residential building. It is the oldest still-producing pewter foundry in Germany.

References:

[1] Fox, R, *The Pewter Factory of August Weygang*, Prosit December 2003

[2] Wikipedia, *Weygang Museum*, <https://de.wikipedia.org/wiki/Weygang-Museum>



Pewtersmith's Guild Mark, 16th C.

From Whence Cometh The Ear of Corn?

Reporting a discussion among several collectors

By Walt Vogdes

The appearance of an “ear-of-corn stein” in the Steinfest auction of June 6, 2021 (Fox Auctions, lot #256) raised the curiosity of several experienced stein collectors.

The “ear-of-corn” form has been written about several times, and despite differences in the reported capacities, *all of the examples seem to be based upon a common design*. Examples were reported from different manufacturers, even different countries, and in different materials and sizes. The question that arose was how to reconcile the various reports. (Since all of the examples have a pouring spout, we will refer to this piece as a pitcher throughout the rest of this article.)

Starting with the earliest report of the “ear-of-corn” we have the following:

1. *The Encyclopedia of Character Steins* (Dr. Eugene Manusov, 1976) depicts an ear-of-corn with form number 801 (ECS 266, figure 1a). A hand drawn sketch of the mark on the item (figure 1b) was not identified.
2. The Mettlach Book (3rd edition, 1994) included an entry for a half-liter ear-of-corn, form #78 (figure 2), but did not show a photo.
3. SCI member Ron Gray authored a Featured Stein article for the SCI website ([The Mettlach Ear-of-Corn](#), form #78, September 2003, figures 3a, b and c). A photo of the base marks, not originally appearing with the article, shows Mettlach’s green-stamped Mercury mark and the impressed form number 78. The typical Roman Numeral Mettlach capacity mark is not present, and there is no capacity mark near the rim where we would normally expect to find it.



Figure 1a-b: Pictured in *The Encyclopedia of Character Steins* (ECS) by Dr. Eugene Manusov, 1976. “1/2 liter, porcelain, 8-1/2”. The kernels of corn are a natural yellow, with bright green husk leaves. The handle and small pouring spout are extensions of the husk leaves. Unknown manufacturer, but base is marked 801 and [as shown in Figure 1b].”

No Photo

Figure 2 - *The Mettlach Book* (3rd Edition, 1994):

Nbr.	Size	Type	Lid	Description	Value
78	.5L	Character	Pewter	Ear of Corn	\$700



Figures 3a, b and c - At left, the ear of corn which appeared in the Featured Stein article by Ron Gray in 2003.. The base marks of that pitcher, which were not previously shown, include the form number 78 and the green stamped Mettlach Mercury mark.

4. The 2005 edition of The Mettlach Book replaced the entry for form #78 with an entry for a 1-liter form #813, noting two variants, one in full yellow and green color, the other monochrome gray. Although the black and white photo (figure 4, which is obviously of the colored variant) is taken from the right side, complicating comparison with other examples, a series of thumbnail images provided with Gray's article show that it is the same design. In fact, based on the pewter mounts and the shell-form thumblift, this may very well be the same piece.



Figure 4 - *The Mettlach Book (2005)*, 813 1.0L Relief, Pewter, Ear of corn, yellow, green [also gray].

5. The Beer Stein Library, now hosted by AMOCA, lists a half-liter ear-of-corn as Mettlach #78, and shows photos of both yellow/green and monochrome variants (figure 5a and 5b). No photo is shown to confirm the form number, and there is no indication of a capacity mark in the photos.

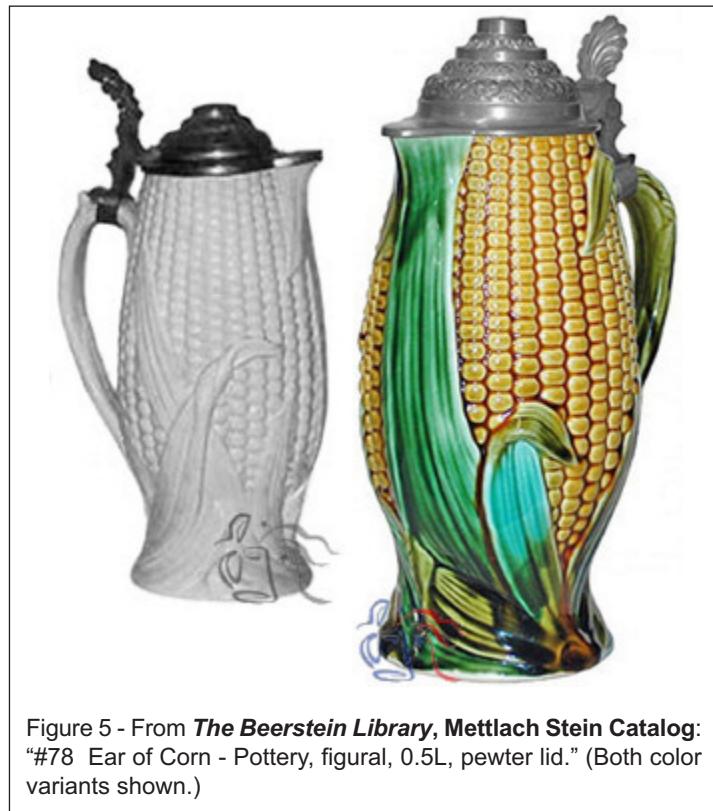


Figure 5 - From *The Beerstein Library*, Mettlach Stein Catalog: "#78 Ear of Corn - Pottery, figural, 0.5L, pewter lid." (Both color variants shown.)

6. The Steinfest auction (figure 6) has the clear trademark of Steingutfabrik Hornberg^[1]. This factory was founded by Georg Friedrich Horn in 1817 and despite changing company names and ownership, it continued in operation through the 20th century. However, the Hornberg trademark was registered for use



Fig. 6 - Lot #256, Fox Auctions, June 6, 2021.
"Character Stein 1L, Hornberg Pottery.
Ear of corn with original pewter lid."

for only one year, 1906. The auction listing indicated a capacity of 1L., although the piece does not bear a capacity mark.

Oh, but wait... As if to mock our attempts to understand all of this, during our discussion we learned several more pieces to this twisted story.

7. A recent eBay auction of what seems to be an identical (although unlidded) ear-of-corn bears the impressed trademark of Villeroy & Boch, Schramberg, and form number 78! (See figure 7.)

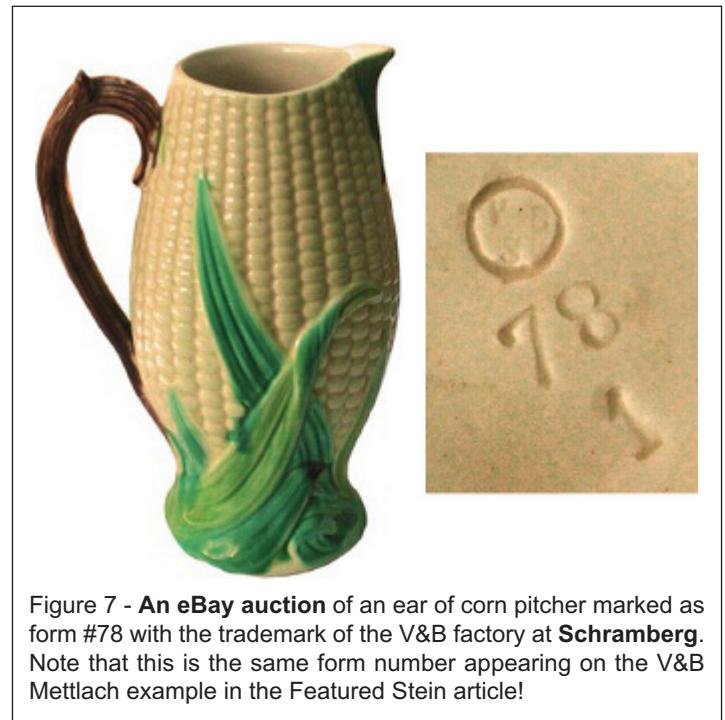
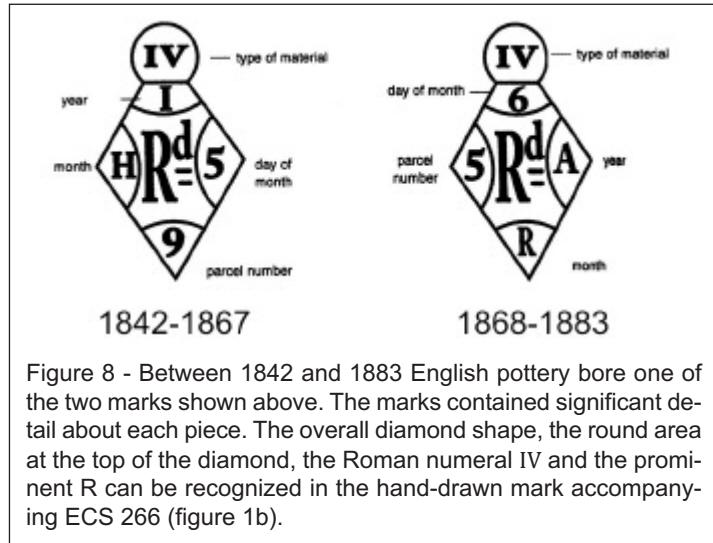


Figure 7 - An eBay auction of an ear of corn pitcher marked as form #78 with the trademark of the V&B factory at Schramberg. Note that this is the same form number appearing on the V&B Mettlach example in the Featured Stein article!

8. Noting that the listing in *The Encyclopedia of Character Steins* (figure 1a-b) depicts a hinged lid in a style which has been used in England, a look at English pottery marks revealed the registration marks shown in figure 8. There can be no doubt that this example of the ear-of-corn was made in England between 1842 and 1883 (the diamond-shaped registration mark was discontinued after 1883). Manusov and Wald had apparently sensed this by the time they published *Character Steins, a Collector's Guide* in which they concluded "This piece is probably a syrup pitcher, not a stein."



9. Just when we felt our discussion was about to turn toward a conclusion, up jumped another pertinent eBay auction (figure 9a-c). Here for the first time we see two examples of the same design in different sizes, shown side by side. Figure 9b, a photo taken to show a small defect at the rim of the larger pitcher, reveals that the exterior pattern of the kernels can be seen from the inside, indicating that the material is translucent, either white glass or possibly porcelain. A raised English registration mark appears on the base. Note that the round area at the top of these registration marks is used to indicate the material of the item, IV being for ceramic, III for glass. Unfortunately, the details of this mark, which could tell us the material and the precise year of manufacture, are illegible.

10. During our discussion we became aware of an original Mettlach catalog from 1870 which is held in Germany. That catalog lists form #813 as a 1-Liter Wasserkrug (water pitcher), and describes it as *Mais* (maize, or corn). As of this writing we have not seen any examples of form #813 other than the photo seen in Figure 4. This form is not included in the Mettlach catalog in [The Beer Stein Library](#).

Confused yet? Among the few things we can conclude with certainty is that these ear-of-corn pitchers are uncannily similar, they certainly share the same DNA, and all sprang from a single design. Was there some sort of collaboration going on? Were molds being shared? Was the first to appear subsequently copied by others, and if copied, who originated the design... An unidentified English manufacturer? The Mettlach factory? The Schramberg factory? The Hornberg factory?



- The Hornberg example can be dated to 1906 by the company trademark. It's true that they *may* have been producing this model earlier, but it seems unlikely that they were first.
 - The Schramberg factory was purchased by Villeroy & Boch in 1883. It had been neglected and abandoned, requiring extensive reconstruction before it could start production. The Schramberg example is very unlikely to have been introduced prior to 1884.
 - The Mettlach example of form #78 can be dated to 1882 (see Wilson, "Using the Mercury Mark to Date Your Mettlach Steins," *Prosit*, December 2010).
- Based upon available data, there are only two (three?) factories which may have originated this design:
- An unidentified factory responsible for producing the marked examples in ECS 266 (figure 1) and/or figure 9, both of which were produced in England prior to 1884.
 - The Mettlach factory, which offered form #813 in an 1870 sales catalog.

How can we make sense out of all of this?

We note that V&B Mettlach copied the techniques for print-under glaze and phanolith from British sources, and early-on V&B purchased designs from other companies which they felt were saleable. These might be remade and/or remodeled at any of V&B's seven factories, and resold through V&B Mettlach which was a major outlet for such pieces.

Villeroy & Boch may have relied upon an English design to produce the ear-of-corn pitcher about 1870. It would most likely have been made in gray stoneware and sold at Mettlach with model number 813 as recorded in the 1870 catalog.

After about 1880 the public taste turned toward more colorful articles. The significance of this is that the colored versions of these pitchers, including the English-made ECS #266 (figure 1), were likely produced closer to 1880 than 1870. At V&B, a few items were reworked and, if the material and/or glaze was changed, they were given new model numbers, often re-using model numbers for items which had gone out of production. This is a sensible explanation for the appearance of the yellow and green ear-of-corn bearing the Mettlach Mercury stamp as model #78.

When V&B bought the Schramberg works in 1883 they were presented with the challenge of restarting production in that factory. The Wallerfangen and Mettlach factories would have provided models and molds to Schramberg, as part of rebalancing production, and one of these was

apparently form #78, the ear-of-corn, which was then taken out of production in Mettlach.

Speculation? To some degree, but sensible and consistent with known facts. The evidence at hand indicates this specific design dates to 1870 or earlier, and probably originated with Villeroy & Boch.

To wrap up this article, we show the only true ear-of-corn *stein* (no pouring spout), made by E. Bohne Söhne (figure 10), later re-issued by Stahl.



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Gebrüder Horn and Steingutfabrik Hornberg

In 1817 Georg Friedrich Horn founded an earthenware factory in Horn, a small village in the southwest corner of Germany. Horn was a tax collector and as such was not allowed to run any company, and around 1822 ownership passed to his two sons, becoming *Gebrüder Horn* (the brothers Horn). In 1906 the name changed to *Steingutfabrik Hornberg, Aktiengesellschaft, vormals* (formerly) *Gebrüder Horn*. In 1907 the name became *Schwarzwälder Steingutfabrik, Aktiengesellschaft* and the company was run by a Dr. Ehrlich. Again in 1911 the name changed to *Steingutfabrik Schwarzwald, G.m.b.H.*, lasting until at least 1941. In 1912 production of earthenware ceased, and in

1956 production moved over entirely to porcelain. 1960 saw the change to a limited company, named *Duravit G.m.b.H.* Finally in 1988, the company became *Duravit AG*. Its current production is mainly porcelain bathroom products.

During its existence as *Gebrüder Horn* (pre-1906) the firm produced several character steins, notably the earthenware Cameroon Student (ECS 187), Black Man (ECS 188), a Monk (ECS 225 left) and *der Deutsche Michel* (ECS 225 right). The Hornberg ear-of-corn noted in the preceding article has not been previously noted.

All credits to **Steinmarks**

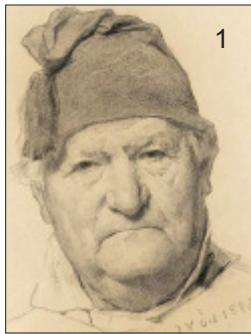


The spirit of the German people
der deutsche Michel

By A. Ammelounx, R. De Selms, W. Vogdes
 SCI Master Steinologists

Der deutsche Michel (the German Michael) is an allegorical character representing the spirit of the German people. The inspiration for *der Michel* was undoubtedly the Arch Angel St. Michael, patron saint and protector of *Germania* in the middle ages. The phrase “*der deutsche Michel*” first appeared in a magnificent dictionary published in 1541 by Sebastian Franck in Frankfurt am Main. Through the centuries Michel transitioned from a figure representing *Germania* to one representing the national character of the German people. The first drawings of Michel appeared in 1808, and most depictions throughout the 19th century show him wearing a signature *Schlaffmütze* (night cap), usually shown as a *Zipfelmütze* (peaked or pointed cap).

Although neighboring countries initially disparaged Michel as having a foul disposition, frequently consorting with slovenly people, he came to represent the sentiments, yearnings, innocence and peaceful nature of the 19th C. German common man (fig. 1). He is often depicted as a resting farmer.



1

A cartoonish characterization of *deutscher Michel* was published in the March 24 1849 issue of the magazine *Eulenspiegel* (fig. 2). It shows the changing mood of the German people during the attempted social revolution of 1848. In June the Frankfurt National Assembly met in St. Paul's Church to draft a constitution for a united Germany. The movement was immediately squelched by the Prussians who had other plans. *Der Deutsche Michel* in the *Frühjahr* (Spring) of 1848 is shown as defiant and looking for social change with his wild beard and *Jakobinermütze* (Liberty Cap; Phrygian Cap). The facial expression became calmer, the facial hair more conventional, and the hat somewhat deflated during the *Sommer* (summer). Finally, in the *Spätjahr* (Autumn) Michel has acquiesced, his face showing resignation, and his cap has morphed into a *Nachtmütze* or *Schlaffmütze* (sleeping cap). The caption—*Michel und seine Kappe im Jahr 1848* (Michael and



2

A cartoon drawing of Michel shows the changing mood of the German populace during the failed 1848 social revolution.

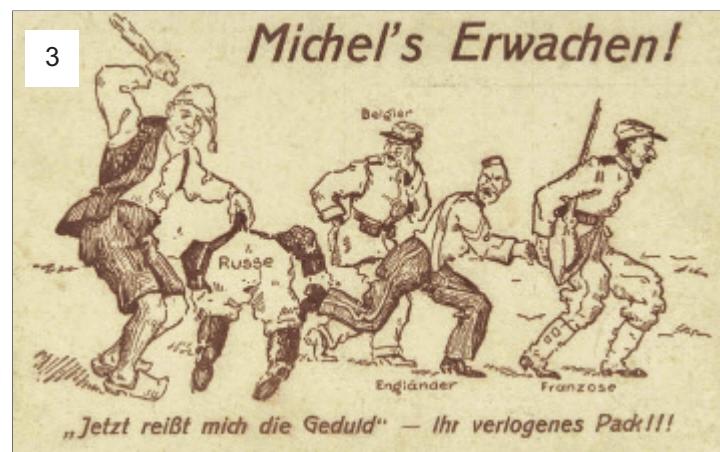
his cap in the year 1848)—makes clear that the cap is an essential part of any depiction of Michel—the signature element. The clever hidden double meaning of the sleeping cap has led to the assumption that all Michaels are wearing night caps. However, it's more likely that this is also a Phrygian Cap which has been used from the time of the Greeks to symbolize “Freedom and Liberty” which is Michel's ultimate goal.

Amiable, fun loving, self deprecating, quiet and humble soul though he may be, don't take Michel for a fool. Michel is a keen observer, and when he is alarmed or offended his other side emerges, provoking him into action. In such cases he is typically shown as a defender of Germany, dismissing German's enemies with the sweep of a broom or a farmer's flail. His two-sided nature is captured in this expression:

Der Michel schlätt – doch wehe, wenn er wacht!

Michel sleeps – but watch out when he awakens!

Three postcards are good examples of Michel's role as defender of the fatherland (note the signature cap in all of these illustrations). In the first (figure 3, titled Michel's Awakening), Michel administers a spanking to the Russians, the Belgians, the English and the French.



The second postcard (fig. 4) shows Michel bowling over Germany's adversaries—Russia, Belgium, England, France, Japan, Serbia, Morocco, Monaco, Montenegro—in a game of skittles. *Alle Neun!* (All nine!)



Next we see a postcard drawn by Fritz Quidenus in which Michel calmly sweeps aside foreign armies, ensuring peace for the local farmers (fig. 5).



Michel appears on many steins, although he is often not recognized by American collectors. Figure 6 is a stein produced (and marked) by Eckhardt & Engler and it is a good example of Michel's signature blue cap with red tassel. This stein is sometimes referred to as "Farmer," and while Michel is often depicted as a farmer, the only appropriate title is *der deutsche Michel*.

Figure 7 (Dümler & Breiden #633) is another depiction of Michel, although the pewter lid obscures much of his blue cap. *Character Steins, A Collector's Guide* (by Manusov and Wald) refers to this stein unimaginatively as "Man with a Pipe." In the years following this case of mistaken identity collectors have benefited from the discovery and publication of original catalogs. From them we can sometimes learn the title given to a stein at the time it was offered for sale. In this case, the undated (but early) Dümler & Breiden catalog lists this stein (fig. 7) as "*Trinkseidel, Flachboden mit großem Kopf (deutscher Michel)*" (drinking stein, flat bottom with large head). Unlike most examples of this stein, this one contains an inscription on the base rim: "*Deutscher Michel*".



The Pillow Fight stein (fig. 8) shows *der deutsche Michel* in very appropriate context, fighting off the French interlopers (see *Prosit*, June 2009).

The salt-glazed character stein in figure 9 by Merkelbach & Wick is listed simply as "Young Man" in the Encyclopedia of Character Steins (ECS 203). The *Zipfelmütze* makes clear this is Michel.

This clear glass stein, facet-cut and enameled, standing on a pedestal base, shows Michel bowling European-style (fig. 10). Ready to take on all challengers and knock them all down.

A club called *die Gesellschaft der Deutsche Michel* (Society of the German Michael) was founded in 1892 as

a place where men could go to relax and play cards, drink etc. The porcelain mug seen in figure 11 was personalized for August Wagner, and shows symbols of bowling, music, cards, and of course, beer.



This stein (fig. 12) was offered at auction in June 2021 as "Man's Face with a Pipe Character Stein," it is handpainted on a standard half-liter body. The facial expression makes us wonder, but the side view with the Phrygian cap clinches it—this is Michel.

12



13



Michel stands with hands in his pockets in this pottery stein, model 579 (fig. 13). A ribbon on the left side proclaims *der deutsche Michel*.

A porcelain version of the same scene is accompanied with verses flanking Michel (fig. 14).

14



*Michel, wach auf!
Dass man im Schlafe
dich nicht verkauf.
Wirf von dir die Zipfelmütz.*

Michael, wake up!
A man in sleep
accomplishes nothing.
Cast off your night cap.

*Träumerei ist nimmer nütz
Reibe dir die Augen klar.
Ueberall droht dir gefahr
Michel, wach auf!*

Dreaming is never useful.
Rub your eyes clear.
Everywhere danger threatens.
Michael, wake up!

This next stein (#8469, fig. 15) by E. Bohne Söhne is sometimes mistakenly referred to as "Jester" or "Clown with crossed eyes," despite the fact that it is listed in the original catalog as "Michel." Michel, whose role in life is to keep watch, is vexed by the military-political alliance formed between France and Russia in the 1890's, represented by the fly on his nose. Michel's perplexed expression and crossed eyes indicate just how difficult it is to keep watch to the east and west at the same time. The two color variations show the two sides of Michel's persona—composed and smiling on the left, enraged and scowling with flushed face at right.

15



Photo credits to Les Paul (left), Bob Groebner (right)

16



VBM stein #280/621 (fig. 16) shows Michel just relaxing, but his Phrygian Cap subtly shows his desire for liberty and peace. The text reads:

*Dös liabst auf der Welt is mir allweil
mei Ruha,
a' guate Maas Bier und mei Pfeiferl
dazua!*

What I love best in the world is being
left in peace,
a good stein of beer and my pipe along
with it!

To that we say a hearty
Prosit, Michel!



Wanted:

JWR ½ L #769, Military Monkey (full color)

JWR ¼ L #878, Rabbit

JWR ½ L #971, Fox

Schierholz Kaiser Wilhelm II with eagle finial helmet

Poppie silver miniature character steins

Lyn Ayers ~ lyn.ayers@gmail.com ~ 360-609-1389

A Military Pipe Bowl Dated 1840

By Peter Meinschmidt
SCI Master Steinologist

Due to the widespread use of smoking tobacco, pipes fitted with porcelain bowls were plentiful in the first half of the 19th century. They naturally spread from German civilian use to become popular service time mementos, preceding regimental beer steins by decades. This article shows the earliest pipe bowl that the author has ever seen.

Adam Schiffer served his military duty as a member of the 39. Infanterieregiment (7. Reserve-Regiment) which was established in 1818 and based in the fortress city of Luxemburg. In 1840, when Schiffer began his service, his unit was part of Army of the German Confederation, the military alliance assembled by Prussia which existed from 1814 to 1866. In addition to his name on the front of the bowl, the back of the bowl notes Schiffer's entry into the army: *eingetreten d. 1. Octbr. 1840 b. 39. I.R. in Luxemburg* (joined on 1 October 1840 the 39th Infantry Regiment in Luxemburg). Unlike later-dated pipe bowls, this example does not indicate the end of the soldier's service time, only the beginning. Schiffer would have served for three years, i.e. from October 1840 until the end of September 1843, and most likely experienced the introduction in 1842 of the spiked helmet as the typical and revolutionary new headdress (see illustration below). He may have served as a musician, since a lyre (a symbol of military bands) is depicted under his name on the pipe bowl.



Transformation of the uniforms of the Prussian infantry from 1818 to 1889

As regards the further evolution of the regiment's history, one battalion was relocated to Mainz in 1849 and another to Coblenz in 1850. As of 1860, the regiment was renamed *Niederrheinisches Füsiliere-Regiment (Nr. 39)* and, as of 7 May 1861, *Niederrheinisches Füsiliere-Regiment Nr. 39* (Lower Rhenish Fusilier Regiment No. 39). In 1866, the entire regiment was moved to Düsseldorf, remaining there until 1914. Shortly before the end of WW1, the regiment was awarded the honorary title of *Füsiliere-Regiment General Ludendorff (Niederrheinisches) Nr. 39* as a special distinction. It was dissolved on 14 December 1918 in Bad Driburg.

Notes on the former Fortress City of Luxemburg
The city of Luxemburg, which in early times was known as the "Gibraltar of the North", had been turned into a powerful fortress during the course of its eventful history from the 12th to the 19th century. Starting from the 16th century, four major European powers took turns occupying Luxemburg: the Spanish (1542 - 1684), the French, with their famous fortification engineer Vauban, (1684 – 1697), the Austrians (1714 - 1795) and the Prussians (1815 - 1867). The fortified city was expanded from a modest 20 hectares in the 12th century to over 180 hectares in the 19th century, including underground galleries and fortified gun emplacements. Luxemburg was elevated from a Duchy to a Grand Duchy (with Dutch king William I as Grand Duke) in the Treaty of Vienna dated 9 June 1815, but simultaneously adjudicated with respect to the territory to the German Federation (with a Prussian right of occupying the fortress). In this context it is also to be noted that the cities of Mainz (1816 - 1866), Landau (1816 - 1866), Rastatt (1840 - 1866) and Ulm (1841 - 1866) were also fortified cities in the territory of the German Confederation.



Partial view of the fortress city of Luxemburg prior to its razing in 1867.

A Brief History of **Brauerei zum Münchner Kindl**

By Walter Swett
The Dixie Steiners



Figure 2 - the pewter for this stein was done by Martin Pauson of Munich

The manufacturer of this ½ liter *Brauerei zum Münchner Kindl* stein is unknown, but it is believed to have been produced circa 1890-1900 (Figure 1). The pewter fittings (figure 2) were made by Martin Pauson of Munich with a five-pin, open hinge, and an acorn thumblift. The relief image on the lid is the original logo of the brewery which was replaced in 1890 by the *Schützenlisl*.

Do you have a beer stein in your collection from *Brauerei zum Münchner Kindl*, or have you ever seen one that has an image of *die Schützenlisl* on it? Have you ever wondered why *die Schützenlisl* would be the central scene of the stein instead of *das Münchner Kindl*? If so, then read on, and like Paul Harvey used to say..."Now for the rest of the story."

Die Schützenlisl, or "The Target Girl" as she is frequently known in America, was "born" in 1878 when artist Friedrich August von Kaulbach created his now famous image using a pretty young server by the name of Coletta Moritz as his model. The image he created shows the fun-loving waitress dancing on a flying beer barrel and carrying liters of beer with

a small target pinned to her hair. Three years later, in July 1881, the *VII Deutsche Bundesschiessen* (7th German Federal Shooting Competition) was held on the Theresienwiese in Munich. There were four beer halls at the event, and as a marketing ploy, each hall was named by the organizers after a well-known painting. One of them took the name *Zur Schützenlisl* and a copy of Kaulbach's painting adorned the tower at the entrance of the hall (Figure 3). Each hall was supplied with beer from a different brewery, and the *Zur Schützenlisl* was supplied by the new brewery, *Brauerei zum Münchner Kindl*. As part of their marketing program for the *VII Deutsche Bundesschiessen*, the brewery became the first in Munich to create a logo that included its name, the Munich Child sitting on an M with intertwined hops (Figure 4).

The *Schützenlisl* quickly became an icon rivaling the Munich Child in popularity. In September 1881, *Schützenlisl* and the *Münchner Kindl* made their first joint appearance on a Munich postcard (Figure 5), and nine years later, *Schützenlisl* displaced the original *Brauerei zum Münchner Kindl* logo and took center stage as the brewery's new logo. To keep the company's heritage, the old logo continued to be displayed on the lids of its beer steins.

In 1895, Josef Schülein took control of *Unions-Bräu*, a small Munich brewery that came on the scene in 1888. Schülein created a new logo for his brewery consisting of an image of the Munich Child whose right hand held two beer steins aloft, sitting on a beer keg with the initials UBM for *Unions-Bräu-München*. Under Schülein, UBM grew and become a significant player in the Munich brewery scene. In 1905, *Unionsbrauerei Muenchen Schülein & Co.* acquired *Brauerei zum Münchner Kindl*. Although merged, the two breweries continued operating as individual entities and for a while, each

3



kept their own logos (Figure 6). About 1910 the UBM logo began appearing on *Brauerei zum Münchner Kindl* beer steins and, in 1921, all the assets of *Unionsbrauerei München Schülein & Company* merged into the *Löwenbräu AG*.

For additional information about the *Schützenisl*, and the various spellings of the word, see this article on the SCI website <https://stein-collectors.org/library/articles/Schuetzenliesl/Schutzenliesel.html>

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An Elegant Lady from the Westerwald

By Salvatore Mazzone

Florida Sun Steiners

My stein collection is eclectic in nature as I feel the world of beer steins is simply too wide and wonderful to be limited to one style, or one manufacturer, or one artist, or one anything. Yet, I must confess I am particularly captivated by the character stein, and this genre accounts for approximately one-quarter of my collection.

One of those character steins is shown in Picture 1. The auction listing from which I acquired her simply said "Character stein, 13.7" ht, stoneware, marked 97, Lady, blue saltglaze, mint."

Ah, but she is so much more than that. She is clearly a lady of stature, class and style. She is dressed warmly, and with a hand muff, to stave off the biting winter cold of Höhr, Germany (now Höhr-Grenzhausen) from whence she surely came. Her clothing is elegant, fashionable and of the finest workmanship, exhibiting the muted grays and vibrant cobalt blues favored by Westerwald artisans.

Curious as to her capacity, I measured and found it to be 3,335-ml, or 3.335-liters, to the brim; she would probably have been marketed as a 3-liter stein. But who was the maker and what was her age?

And thus began a research project with all of the twists and turns of an Agatha Christie mystery.

A quick trip to the Beer Stein Library (BSL) and a search against "97" yielded nothing promising.

I shared the photo and auction listing information with SCI Master Steinologist Walt Vogdes. He said, "I've seen this before, not sure where, and somehow I 'know' this was made by Hanke." He further added, "The capacity of your piece surprised me, I did not realize it was that large."

So, back in the BSL I did an individual inspection of all of the Reinhold Hanke



entries. This uncovered an almost identical stein with the Catalog Number 26 and a cited capacity of 2-liters. Two varieties were shown: a hinged-lid version and a set-on lid version with an included base. It appeared that my stein may have been a "big sister" to the one cited in the BSL although no mention was made of a larger version.

Next, inspection of the Preis-Verzeichniss (Price List) from an old Reinhold Hanke catalog, or "Musterbuch", in the Stein Collectors International website archives (Picture 2) revealed a Catalog Number 26 figural stein in the form of a woman, termed a "Madamekrug", with a capacity of 3-liters and a set-on lid. Neither a 2-liter version nor a hinged-lid version was shown; these could well have appeared in a later catalog. What was shown was an optionally available yellow-ivory glaze (Steinzeuggelber Elfenbeinglasur), instead of the gray

and blue salt glaze, at added expense. The hand-drawn illustration on Page 13 of the catalog (Picture 3) looked very much like my stein, without the thumblift of course, but there was no way to tell for sure.

Walt now made another suggestion, that I contact SCI Master Steinologist David Harr, who has an incredible knowledge of all-things-stein, has a large collection of character steins, and, Walt believed, may have one or more of these same Westerwald Lady steins.

I emailed David photos of my stein and everything I'd so far learned, and followed that up with a couple of telephone calls. He was very happy to discuss the matter and was incredibly helpful. He said that he has seen both 2-liter and 3-liter versions of this stein and both hinged-lid and set-on lid ver-



The Reinhold Hanke Catalog showed a model #26, *Madamekrug*, 3-liters

sions. He told me that he currently has in his collection a 2-liter version with a set-on lid with an incised number 26 on its base.

He had absolutely no doubt that my stein was made by Reinhold Hanke, probably in the last quarter of the 19th century.

As to the slight appearance differences between my stein and that pictured in the BSL, he said, "There was an incredible amount of hand work in these, and so there were always differences between different examples of the 'same' stein."

As to the different Catalog Number, he said, "There may have been a change of some sort that took place at the factory, perhaps when they began to make greater use of plaster molds, which led to a change in the Catalog Number." But of this he could not be sure. As you'll see a bit later on, the Catalog Number 97 issue actually turned out to be a red herring.

Commenting on the apparently erroneous or incomplete BSL information, David said, "The Beer Stein Library just doesn't have the resources to check the accuracy or completeness of all the information that is submitted to it and relies heavily on the submitters."

Although David's input made me confident as to my stein's maker and age, I had an uncomfortable feeling that something was being missed. So, I emailed the BSL and was delighted by a prompt response.

I engaged in an email dialog with BSL founder Frank Loevi, during which I realized that the auction listing by which I purchased my stein was incorrect; the number on its base was actually "26", not "97". The auction listing had conditioned me into looking at it upside down (it actually looked better as a "97" in the "97" orientation than it did as a "26" in the "26" orientation, but clearly the correct interpretation was "26"). Needless to say, this was a "HOLY CRAP!" moment. The final pieces of the puzzle were now falling into place.

In the meantime, David had measured the capacity of his "Madamekrug", which he believed to be a 2-liter version, and found it to hold 2.544-liters to the brim, significantly less than the 3.335-liters that my stein measured. Clearly, David's stein is a significantly smaller variation of the stein than mine and can reasonably be considered to be a 2-liter version.

From the information I sent him, Frank agreed that the BSL listing of the Hanke #26 stein was incomplete in citing only a 2-liter version and subsequently changed it to show both 2-liter and 3-liter variations.

The Beer Stein Library is an extremely valuable resource and I strongly encourage all stein collectors to help keep it accurate and up to date by submitting verifiable additions and/or corrections.

Moving on, the story of Reinhold Hanke is one worth the telling, and the following condensed synopsis was extracted from *Stein Marks* and the March 1987 issue of *Prosit*.

Reinhold Hanke (1839-1886) was born in Freudenthal, Bohemia, which is



Reinhold Hanke and his wife Maria (nee Krebs), probably their wedding portrait, 1868, the same year his factory was founded.

now situated in the Czech Republic. In 1853 he began teaching pottery forming, and in 1858 he was apprenticed to the Bohemian firm of Siderolithwarenfabrik Baer & Maresch. After gaining experience in the industry, and suffering an unsuccessful business venture along the way, he founded the stoneware factory of Reinhold Hanke in 1868 in the town of Höhr, Germany.

The factory excelled in the production of the famous blue-grey and Cologne-brown Westerwald stoneware. They were named "Supplier to the Court" of Empress Augusta of Prussia on August 16, 1876 and in the years 1876 to 1910 they won innumerable prize medals at exhibitions around the world.

When Hanke died in 1886, his wife Maria ran the factory until 1901 when their sons August and Carl were old enough to take over. At some point, they supplied designs to Reinhold Merkelbach and some of their products were also distributed via Steinzeugwerke Höhr Grenzhausen GmbH.

There was a disastrous fire at the factory in 1921, in which all the molds were destroyed, from which the firm was never able to fully recover, although it remained registered until around 1983.

Despite what was written in the auction listing from whence my stein came, I question whether it can really properly be called a "stein" at all. It's not likely that one would drink directly from its brim. Shouldn't she more properly be called a "serving pitcher"? And I don't think beer would be too happy being poured through that narrow opening. Perhaps she'd be better suited for wine, brandy, or some other beverage?

Stein? Pitcher? Call her what you wish, this gal is over 100 years old and I think she looks mighty good for her age. Don't you agree?

Many thanks to Walt Vogdes, David Harr and Frank Loevi for helping me track down the genesis of my elegant lady from the Westerwald.



Mettlach at the AMOCA Museum - Part 5b

Mettlach Artists, Motifs and Styles

By Dr. Roy C. De Selms, SCI Master Steinologist

This is part 5b in a series of articles describing 19th Century German history, culture and folklore, and the artists, motifs, styles and techniques of the Villeroy & Boch firm at Mettlach (VBM) using items from the Wilson Mettlach Collection at the American Museum of Ceramic Art (AMOCA) in Pomona, CA. For convenience, references to *The Mettlach Book* by Gary Kirsner are abbreviated as TMB.

This article continues to describe VBM styles in chronological order from Medieval to Modern, the VBM artists that used and/or originated them, and the motifs those artists used. Art styles as discussed here are considered European because Asian, African, Persian, Middle Eastern etc. overlapped only minimally with some notable exceptions in the modern era.

Otto Hupp (b. Düsseldorf 1859 - d. Schleißheim 1949) was an engraver and heraldic artist who drew more than 6,000 coats of arms and published many printed works. He also provided numerous designs to VBM, although none were signed and stein collectors knew little about him until Thérèse Thomas' survey article in *Prosit*, Sept. 1994. Hupp's personal correspondence and signed sketches preserved by Hupp's daughter, along with artistic traits common to his works, help to identify Hupp's hand. Once you have seen several examples, others are readily identifiable. The magnificent "German Unification" plaque #2013, titled *Reichsadler und Wappen deutscher Städte* (Imperial eagle and arms of German cities), is among his best works (fig. 1). It is a very impressive 27.5" in diameter!



Most—if not all—of Hupp's works for VBM were produced using colored slip glazes, in combination with etched areas. A good example is VBM #2002 (fig. 2), one of Hupp's best known steins. The central image of a shield bearing the Munich Child is executed with colored glaze, while the background is etched. (Note the variation of color within the shield, the child's face and the halo (fig. 2a), versus the uniformity of color in the etched background.) TMB uses the terminology "etched and glazed" for these works, although it is used inconsistently (see VBM "Etched and Glazed", *Prosit*, Sept. 2021).



The original catalog title for this stein is *München mit Bierspruch* (Munich with Beer Saying). The verse reads

*Wer nie mit einer vollen Maass
auf einem Münch'ner Keller sass,
der weiss nicht was vor anderen Völkern
der Liebe Gott den Bayern gab.*

He who has not sat in a Munich cellar with a full liter of beer, doesn't realize how God favored Bavarians above others.

The popular city steins for Berlin (#2024) and Munich (#3043) are shown in figure 3. Although listed as etched in TMB, these steins are actually glaze-colored with an etched background.

The stein in figure 4 (#2012 – *Sinnbilder der Hansa* or Symbols of the Hanseatic League) depicts several emblems of Hanseatic cities. Listed in TMB as "etched and mosaic," it is more properly classified as "etched and glazed," as an examination of the city symbols reveals (fig. 4a).

A highly sought and very attractive stein (#2034 - fig. 5) might be referred to as an "Arabesque" or "Islamic" motif. TMB de-



3



4



4a



5



scribes this stein as "Mosaic", but there is no comparison in either technique or appearance with the ancient Greek "Mosaikos" and Roman "Mosaic" where stone fragments were assembled and fitted together to make the designs. The blue and white color combination with gilded detail is very pleasing. Here we again have glazed lines and etched design backgrounds.

Hupp also had a penchant for Christian religious themes. This is well documented in the vase with symbols of the four evangelists, Matthew, Mark, Luke and John (#1857 - fig. 6), the authors of the first four books of the New Testament. These books were originally written in "Koine" (Classical Greek) because three of the apostles traveled north along the Mediterranean where that language was predominant. (Koine is related to modern Greek like Latin is related to modern Italian.) However, St Mark traveled south to Egypt and founded the Coptic Christian faith still practiced in Egypt, Ethiopia and a few other North African locations.



6



The Christian theme was carried over to the master stein with St. George slaying the dragon (#2015 - fig. 7). This *Bringkrug* (carrying stein) depicts the legend of St. George and the Dragon which tells of Saint George (280 - 303 AD) of Cappadocia (modern day Turkey) taming and slaying a dragon that demanded human sacrifices, thereby rescuing a princess chosen as the next offering. It is probable that the dragon shown here was actually a crocodile. Crocodiles were not uncommon in Turkey, the Middle East and along the Nile in nearby Egypt. By the 5th century, the veneration of Saint George had reached the Christian Western Roman Empire as well, and in 494 George was canonized as a saint by Pope Gelasius I as being among those "whose names are justly revered among men, but whose acts are known only to God". The VBM title for this stein is *St. Georg mit dem Drachen und Spruch* (St. George with the dragon and verse). The saying reads *Mit Gott und St. Georg* (with God and St. George).

A somewhat similar theme is shown in fig. 8 (#1786 – *heilige Florian mit Drachenhenkel*, or Holy Florian with dragon handle), as the patron saint of



firemen saves a city which has been set aflame by the dragon, quenching the flames with beer.

Two very popular trade steins are #1856 (*Deutsche Reichs Post – Imperial German Post Office*) and #2075 (*Sinnbilder der Eisenbahn – Symbols of the railroad*). Both of these steins are a combination of etched and glazed.

A twisted ribbon on the Postman's stein (fig. 9, #1856) bears the toast *Postmanns Heill! stossst an Postmanns*

Heil (Hail the Postman! Toast the Postman's well being).

The Railroad stein (fig. 10, #2075), often mistakenly referred to as the Telegrapher's stein, includes the Imperial eagle, telegraph poles and wires, the winged wheel of transportation, and a train engine fueled by Hofbräu Bier on the inlay.

The words on the lid (*Nur immer einen guten Zug*) translate as "Always another good chug," with the same double meanings in German and English.





A set of twelve steins depict trades being practiced at the onset of the 20th century. Three of these which were centuries old by that time are shown in figure 11a (Mason, #2724), 11b (Artist, #2725) and 11c (Brewer, #2728).

Historically, German universities offered education in theology, law, philosophy (including the natural and social sciences and the humanities), and medicine, leading to a professional career. Each stein in the set of eleven so-called “book steins” honors a profession in the form of books bearing the titles and authors that were required reading for that field of study. Figure 11a shows VBM #2001 I (Theology), 11b shows #2001 A (Law) and 11c is #2001 B (Medicine).



It seems fitting to end our review of Hupp's work with the magnificent Hohenzollern and Hapsburg plaques (figs. 12a and 12b) which encompass his favorite themes of heraldry, religion and iconography. These plaques are described in the TMB as etched, but it is apparent that other decoration techniques favored by Hupp are present as well.



Fritz Quidenus (b. Freudenthal, Czech Republic 1867; d. Oberschleissheim 1928) was another very prolific designer for VBM, and numerous articles about his works have appeared in *Prosit* through the years. His 6.8-liter masterpiece of "Lowengrin's Arrival" (fig. 13, VBM #2455) is considered by some collectors (*Prosit* 9/14) to be the very finest stein that VBM ever produced.



Quidenus designed over 30 steins for VBM, and with the exception of those in the BAVARIA line, his designs appeared exclusively on etched steins, all of which are very crisp in appearance. For the purpose of presenting an overview of his works we have grouped his steins into two categories: those showing scenes of ordinary 19th C, German life such as tavern scenes, singing, shooting festivals, cycling,



bowling, etc., and a group of humorous designs with a moral underpinning. Within each group the steins are shown in order of VBM form number.

VBM stein #2441 (figure 14), titled *altdeutsche Zecher beim Würfelspielen* (old German drinkers playing dice), is the lowest numbered design attributed to Quidenus. The hand-colored drawing for this design, signed and dated by Quidenus in 1897 at age 30, was seen on page 14 of the September 2021 issue of *Prosit*. The scene is set in the local tavern (*Kneip*) at the gambler's favorite table (*Stammtisch*).

Next we see a scene of target shooting (fig. 15, VBM #2482), a very popular competitive activity with events held all over Germany. The practice was eventually brought to the U.S. where *Schützen* (shooting) parks continue to thrive to this day.

In the western world, cycling has long been a form of both exercise and competitive sport, as well as a useful and necessary means of transportation. Figure 16 (VBM #2528) shows a group of bicyclists (*Radfahrer*) gathered for a ride.

Song and music (*Gesang und Musik*) are known to be a means to soothe men's souls. Figure 17 (VBM #2581) portrays a women's choir.

Last, but not least in this category, is bowling (fig. 18, VBM #2958). In Germany this social sport played with 9 pins is called *Kegelspiel* (skittles) and was the forerunner of our bowling played with 10 pins. Almost every city in America has a public bowling alley, and private lanes have been installed in some large estates, including the White House.

In VBM #2582 stein Quidenus turns to a humorous theme with a moral message. The scene shows a jester holding forth from atop a table, while his audience laughs at the fool (figure 19). The obvious moral is that it takes a fool to pay credit to a fool. This has always been the case, but is especially pertinent in today's atmosphere.

One of Quidenus' most popular steins is a humorous portrayal of a Victor von Scheffel poem telling the story of a student who eats and drinks for three days at the Black Whale Tavern in Ascalon (VBM #2583, figure 20). When presented with the bill that he can't pay, the offender is thrown out by the Nubian slaves. The ever true moral is that one shouldn't consume what he can't pay for. This can be applied to today's climate and waste crises, i.e., "Don't misuse what you can't afford to clean up."

Figure 21 (VBM #2809) embracing the story of Faithful Eckart has another moral lesson that continues to be appropriate today as it has always been. Faithful Eckart was a character written about by Georg Wickram in a 16th C farce, and later in 1813 by Johann Wolfgang v. Goethe. The text on the lid reads *Verplaudern ist schädlich, verschweigen ist gut.* (Gossip is harmful, silence is good.). The corollary to this of course is "If you don't have something good to say, then don't say anything at all."

Quidenus was also responsible for several sets of related steins. The first of these depicts traditional occupations (figs. 22a-c): Night Watchman (*Nachtwachter*, #2937), Hunter (*Jäger*, #2938) and Barmaid (*Kellnerin*, #2939, photo credit to Allen Hopp).

Figures 23a-c are another set of three steins representing areas of southern Germany: Ober Bayern (Upper Bavaria, #3142), Tirol (Tyrol, #3143) and Schwarzwald (Black Forest, #3144).

This last set of steins (fig. 24a-c) depicts progressive stages of romance: the meeting (#437/3078), courtship (#439/3080) and the marriage proposal (#438/3080). These steins are marked BAVARIA and made by VBM late in the game in a less expensive format reflecting the economic turmoil in Germany. Their designs foreshadow the style of Poster Art which will be discussed in detail later.



Hans Wilhelm Schultz of Hanau was a VBM artist who favored the grandiose as can be seen in these four examples of his work. The first two, 3.2 L. #1851 and 3.1 L. #1817, both have the lip of a pouring stein, and both stand about 18" tall. The second two, 5.7 L. #2102 and 5.5 L. #2126, are truly monumental, standing 23+ inches in height! All four of these masterpieces celebrate the ascendancy of Germany following defeat of the French in the Franco-Prussian war and the creation of the German Empire in 1871. The pride in German traditions and culture is quite apparent.

In the early 1800's, Friedrich Ludwig Jahn (aka, *Turnvater Jahn*) began a movement focused on the value of exercise and fitness, partially in response to Napoleon's repeated aggression toward Germany. This movement gave rise to the *Turnverein* (gymnasts association) formed in many local villages and cities, and provided the theme for VBM #1851 (figs. 25a-c). The 4-F's arranged like an *Eisenkreuz* (Iron Cross) are the first letters of the German words *Frisch, Froh, Fromm, Freiheit* (Fresh, Happy, Pious and Free), desirable goals for all. Note the fencing figure on the left side of the stein (fig. 25b), and the weightlifter with barbell on the right (fig. 25c). Turnvater Jahn is credited with inventing numerous forms of equipment for gymnastics, most of which today are still in use around the world and in the Olympic Games. The presence of oak leaves in the design symbolizes strength, and the seated figure of Germania looks forward to a united Germany in peace. There are also Christian symbols and the Turner's motto *GUT-HEIL* or "good health".

In addition to gymnastics and weightlifting, bicycling was a natural outgrowth of the focus on physical fitness. Schultz employed this theme on VBM #1817 (figs. 26a-c), and like other forms of exercise, it soon became a competitive sport. The cyclist in the central scene proudly displays medals of his past achievements on his chest, and holds a wreath of laurel leaves signifying victory. The banner above his head is a slight variant of the Turner motto, in this



case *ALL-Heil*, meaning health to all. This may be the only Mettlach stein to depict a highwheel bicycle in three separate scenes! Note the other references to transportation: the winged wheel, the train and a man on horseback in the distance.

With stein #2102 Schultz (figs. 27a-c) pays tribute to the importance of the German system of higher education in producing the young men who will guide the nation's future. The side scenes (figs. 27b, c) show two students enjoying the pleasures of song and drink, but in the company of their predecessors who serve as reminders of the responsibilities these young men must bear for their German homeland. Lest there be any misunderstanding of their patriotic duties, Schultz placed the figure of Germania and the shield with the single-headed *Reichsadler* (the Imperial Eagle of a unified Germany) at the front of the stein. The first two lines of the ever-popular song *Die Brevitate Vitae* (Latin: the brevity of life) appear in a banner to the right and left of the Imperial eagle: *Gaudeamus igitur, Juvenus dum sumus*. This provides a convenient link to the fourth of these steins.

Commonly known as the *Symphonia* stein, Schultz honored the great music composers and poets whose busts are seen encircling the upper part of VBM #2126 (figs. 28a-c): L. Beethoven; H.A. Marschner; R. Schumann; E. Geibel; V.v. Scheffel; F.P. Schubert, W.A. Mozart; and F. Jos. Haydn. A complete and comprehensive interpretation of this stein appeared in *Prosit* June 2009, so we only repeat the highlights along with a few other observations.

Taken together, the scenes on this stein represent the responsibilities to protect the nation, the unification of the German states as personified in Germania, and the promise of peace and harmony so long as the citizenry is prepared to preserve it. Each scene is accompanied with an appropriate musical score.



27a



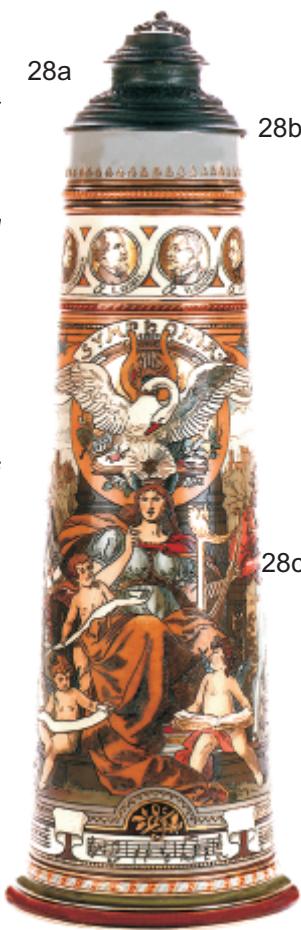
27b



27c

which appears below the scene: *Ännchen von Tharau* by Simon Dach. The intensely patriotic love of country implicit in this stein may be conveyed by replacing *Ännchen von Tharau* with *Germania*.

28a



28b



28c

*Germania ist, die mir gefällt;
Sie ist mein Leben, mein Gut
und mein Geld.*

*Germania hat wieder ihr Herz
Auf mich gerichtet in Lieb' und
in Schmerz.*

*Germania, mein Reichthum,
mein Gut,
Du meine Seele, mein Fleisch
und mein Blut!*

Germania, my true love of old,
She is my life, and my goods, and my gold.

Germania her heart once again
To me has surrendered in joy and in pain.

Germania, my riches, my good,
Thou, O my soul, my flesh,
and my blood!

The final observation we make about this stein regards the musical score appearing below the lower handle attachment: the first two lines of the famous German student song *Die Brevitate Vitae* (Latin: the shortness of life).

*Gaudeamus igitur,
Iuvenes dum sumus,
Post jucundam juventutem
Post molestam senectutem
Nos habebit humus.*

Let us rejoice
While we are (still) young.
After a pleasant youth
After a troubling old age
The earth will have us.

Johannes Brahms set this poem to music in the academic overture played at graduations all over the world, familiar music which many of our readers will hear played at graduation ceremonies in May/June of each year.

That concludes Part 5b of this series of Mettlach at the AMOCA Museum. I extend thanks to Anna Sanchez, Collections Manager at AMOCA for photographs of items from the Robert Wilson Mettlach Collection, to Walt Vogdes for his careful and thoughtful editing. Part 5c will deal with M. Hein, T. Eyrich, P. Winkel and F. v. Stuck among others.

The center scene features the word *Symphonia* above a seated Germania with a harp and several cherubs surrounding her. Above her head are a lyre, a swan (symbol of peace and loyalty), and a radiant brewer's hexagram. The musical score beneath this scene is the first line of the song *Der Mai ist gekommen* (May has come), meaning that Germania is now in the Spring of life and is coming of age as represented by the central figure.

The left side scene (fig. 28b) shows a student and a Turner (gymnast) joined together to protect Germania against Napoleon and pointing with a rapier to a unified Germany symbolized by the *Reichsadler*. This is further emphasized by the bust seen in the upper left corner: Ernst Moritz Arndt was an ardent and outspoken advocate for a unified Germany. The appropriate score below this scene provides the introductory notes to the song *Auf, ihr Brüder, lasst uns w Allen!* (Get up brothers, let's get going!).

The right side scene (fig. 28c) portrays a peaceful life of love and song, beneath a bust of Walther von Vogelweide, a celebrated 12th C. lyric poet who combined love themes with strong political views, apropos of the musical score

The Epic Saga of Lohengrin

By Salvatore Mazzone

Florida Sun Steiners

A fair damsel is in distress, about to fall prey to a dark villain. A cry for help has been broadcast throughout the land but has yielded naught. Now, at the eleventh hour, when all appears lost, a lone figure is spied approaching on the river. It is the imposing sight of a handsome knight in full armor, standing tall in a boat being pulled by a...swan! (Picture 1).



1

To make a long story short, Sir Swan Knight disembarks, defeats the villain, the damsel and Sir Swan Knight fall in love, get married, raise a family, and live happily ever after. That is, until one day the fair damsel said, "Sir Swan Knight, I think it's about time you told me your true name and ancestry!" Well, this was like asking the Lone Ranger to remove his mask, and moreover, was a violation of their pre-nuptial agreement. So, Sir Swan Knight bid adieu to the fair damsel and high-tailed it back upstream in his swan-mobile, never to return. Bet the fair damsel didn't see that one coming.

The Swan Knight was Lohengrin, son of Parsifal, the famed seeker of the Holy Grail, and the subject of one of old Germany's most beloved legends. For a more scholarly exposition of the story, without the tongue-in-cheek-

iness, the reader is referred to articles by Martin Kiely and John Aschenbrenner in the December 1993 issue of *Prosit*. Or, find it online in Wikipedia.

The Lohengrin saga inspired Richard Wagner to write an opera, Bavarian King Ludwig II to create the fairy-tale castle of Neuschwanstein plus his own man-made grotto complete with lake and mechanical-swan-powered boat, and a bevy of stein makers to commemorate the tale on their beer steins. A quick search on the Beer Stein Library (BSL) revealed twenty-four Lohengrin-themed steins made by ten manufacturers; there are doubtless many more which simply haven't made it into the BSL. In fact, the Kiely article referenced above, shows a rather nice looking ½-liter porcelain stein depicting Lohengrin's departure that doesn't show up in the BSL.

Without a doubt, the most magnificent of the Lohengrin-themed steins is the Mettlach #2455 depicting *Lohengrin's Arrival* (Picture 2). It is a massive 25-inch tall 6.8-liter etched pottery stein with a fancy pewter lid that is topped with the figure of a knight bearing a shield. The beautifully detailed decoration shows Lohengrin arriving in his swan-mobile, the fair maiden Elsa on her knees giving thanks for her savior's arrival, and King Henry I of Germany as happy as Elsa at Lohengrin's arrival so he wouldn't have the unenviable and dangerous task of trying to save Elsa from the evil villain-knight Frederick of Telramund, who stands with his fists clenched and ready for battle. Above the main decoration, the Holy Grail itself can be seen in all its radiance. I'd love to have this beauty in my collection, but price-wise it's out of my league.



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4

A much more affordable stein that also depicts *Lohengrin's Arrival*, albeit in a different staging, is the Hauber & Reuther #418 (Picture 3). It is a ½-liter etched pottery stein that the BSL says exists with both pewter and inlaid lids. The one illustrated in Picture 3 is from my collection.

Mettlach commemorated the marriage of Elsa and the Swan Knight in their #2391 etched pottery stein. It exists in both a 1.0-liter version with a figural inlaid castle lid and a fancy swan handle (Picture 4), and a ½-liter version with an etched inlaid lid and plain handle (not shown). The 1.0-liter version is on my list of some-day acquisitions if I can snag one at the right price.

Of the steins with which I am familiar that depict *Lohengrin's Departure*, the three that I find most attractive are the Hauber & Reuther #417 (Picture 5), which is from my collection, the Gerz #1421 (Picture 6), and the J. L. Knoedgen #393 (Picture 7).

The artwork for both the H&R #417 and the Knoedgen #393, as well as the front scene on the Gerz #1421, is from a painting by Wilhelm von Kaulbach

(1805-1874) entitled "Des Schwanenrittters Abschied" (The Swan Knight's Departure).

The H&R #417 is a ½-liter etched pottery stein that the BSL says exists with both pewter and inlaid lids and in a music-box base variation as well.

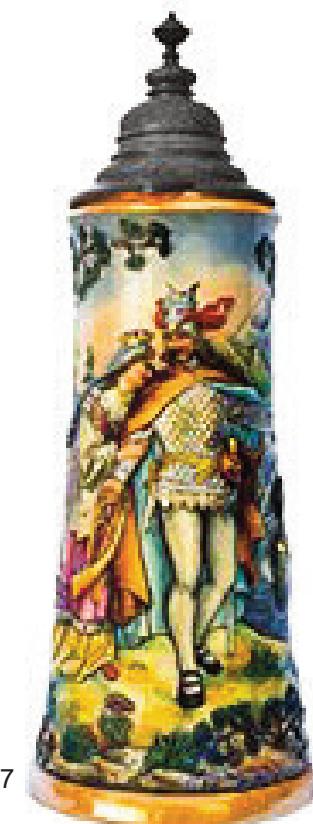
The Gerz #1421 is also a ½-liter etched pottery stein, but made only with an inlaid lid. This stein features three scenes from the Richard Wagner opera Lohengrin: *Lohengrin's Schwur* (Oath), *Lohengrin's Abscheid* (Departure), which is the scene on the front, and *Lohengrin's Sieg* (Victory). I have seen this stein with the scenes in different positions on the body.

The Knoedgen #393 is a 2.0-liter relief stein, made in both pottery and stoneware, with a pewter lid. The stein is signed "KB" denoting the stein's artist Anton Killian "Karl" Beuler. I like the looks of this stein and expect I'll snag a full-color pottery version if I ever come across one that is for sale.

Although many stein makers commemorated *Lohengrin's Departure*, I have not been able to find any Mettlach

stein that does so. It is even absent in the ½-liter porcelain Lohengrin stein that was part of the limited edition Wagner opera series made in the 1980s (Picture 8). These nicely done porcelain steins commemorated four of Richard Wagner's epic operas: *Parsifal*, *Tannhauser*, *Siegfried*, and, of course, *Lohengrin*. Each stein features three scenes from each opera and a bisque porcelain inlaid lid with a portrait of Richard Wagner. *Lohengrin's Departure* was not one of the three scenes on the Lohengrin stein.

As an aside and a bit of humor, singers portraying Lohengrin in Wagner's opera have sometimes run into trouble dealing with the hero's departure. In the third act, where Lohengrin departs by stepping onto a swan-driven craft or onto the swan itself, in 1913 at the New York Metropolitan Opera, the Moravian tenor Leo Slezak missed hopping onto the swan as it departed without him. But, not missing a beat, he turned to Elsa and ad-libbed to the audience, "*Wann geht der nächste Schwan?*" ("When does the next swan leave?"). In 1936, also at The Met, the same thing happened to Danish tenor Lauritz Melchior.



Back to the subject at hand, Mettlach made a number of stunning Lohengrin-themed plaques. Picture 9 shows the Mettlach #3165 (*Lohengrin's Arrival*) and #3166 (*Lohengrin's Departure*) etched plaques. I find it intriguing that this stunning artwork was not also deployed to create a pair of Mettlach etched steins.

Picture 10 shows the Mettlach #263/1044 (*Lohengrin's Arrival*) and #264/1044 (*Lohengrin's Departure*) transfer-outline hand-painted plaques. Beautiful.

Picture 11 shows the Mettlach #7025 and #7026 Lohengrin Phanolith plaques; they are signed "Stahl." The Gary Kirsner *Mettlach Book* does not identify which specific scenes are represented. In the March 2022 issue of *Prosit* Roy De Selms discussed the evolution from Mettlach's opaque relief to cameo wares and ultimately to the true translucency of phanolith, a technical and artistic achievement led by Jean-Baptiste Stahl. All phanolith items were given catalog numbers in the 7000s, and there are no phanolith steins.

The epic saga of Lohengrin is a tale of a hero showing up, saving the day, and then disappearing into the sunset. Come to think of it, wasn't that basically the same formula that was behind those classic western movies I loved so much as a kid? The action may have taken place on different sides of the ocean, with six-guns substituted for swords, but it was the same timeless story of life, love, tested faith, and the battle between good and evil.

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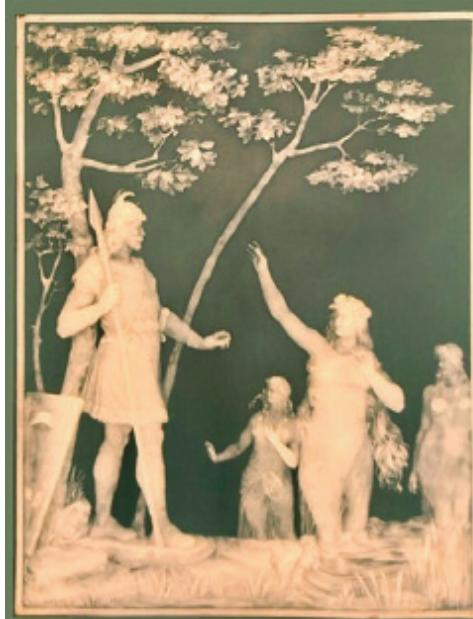
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9



10



11

Topsy - Turvy Vessels

By Martin Kiely

Topsy-Turvy, also known as upside down vessels, were humorous items made primarily in 19th century England. Viewed upright you have a picture, turn it over and the picture changes. To enjoy the genre, I suggest you look at the item, then turn the magazine 180 degrees to see the second image.

Examples were not limited to vessels. Two children's books published in 1893 by Peter Newell are still in print - titled TOPSYS and TURVYS #1 and #2. Dolls with two heads, two arms; and one body are still popular today, both books are still good gifts for young children.

Jack Tar is a common term for seamen in the merchant and Royal Navy. The name "Tar" dates from the seventh century when waterproof clothes were not available. Sailors would coat their canvas clothes with tar to make them impervious to water. Anyone wearing coated clothing was nicknamed Jack Tar. Sailors would spend many months at sea. Arriving in port they would be given their wages. The opening lines of the circa 1850 ballad titled "Jack Tar the Sailor" succinctly describes the dilemma of a lonely man on shore leave :

*Come all Jack Tars that's far and near, walk up and spend your money.
Amongst the lasses that's smooth as oil, as sweet as any honey,
For our landlord and landlady will strive to unite us,
But when our money it is all gone, they'll surely slight us.*

Charles McKiernan, better known as Joe Beef, opened a tavern in 1870, on de la Commune St. near the docks in Montreal. Depending on who you believe, he was either a terrible scoundrel or a Robin Hood clone who served a free lunch consisting of 200 lbs. of meat and 300 lbs. of day-old bread to his down and out patrons and offered a bed for little or no money for people who were homeless. He sold beer for a nickel a pint which is not cheap when

you consider the daily pay for a dock yard worker was a dollar for a long day. Joe kept a bear chained to the wall who was beaten so he would fight wild dogs to amuse his clientele. Another bear, also chained, had his own table in the tavern where he consumed twenty pints of beer daily. Joe Beef would pay the bail for any of his customers who were arrested for being drunk and disorderly and would lend anyone a snow shovel so they could clean steps and walks for spare change. The basement of the tavern housed three wild cats and more bears. A strong man who was a great fighter, Joe never called the police when customers became unruly, he would throw them out himself. His outlandish behavior gained worldwide attention. The New York Times stated: "*Joe Beef is one of those despicable characters who, while they sell the vilest rum and keep places that disgrace a city, gain reputations for great charity and some goodness by giving to the poor some of their ill-gotten gains.*" Joe Beef died in 1889. Attendance at his funeral was huge, many businesses closed for the day and fifty labor unions were represented.

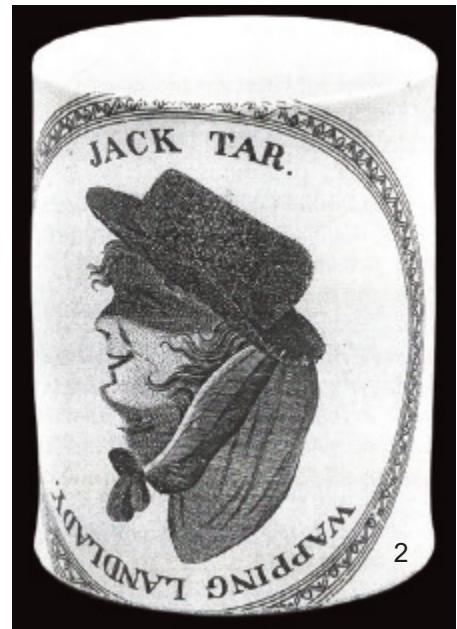
Concerned citizens, then and now, in port cities tried to help the merchant seamen be more prudent and send some money to their families. The Catholic Sailors Club, also located on De la Commune, offered an alternative to the bar and brothel scene by providing lodging and entertainment for the men. Respectable ladies from the local universities, offices, and stores would help the men write letters home, socialize, and dance with them. At the end of the evening the ladies were escorted home. My dad volunteered to pick up donated magazines and books for the sailors to read while in port. I remember helping my father haul boxes up a large set of stairs and seeing the sailors, speaking many languages, relaxing in a safe environment.

Wapping is a district in London near

the docks which had an abundance of boarding houses catering to seamen in the 19th century.



1



2

Picture 1 is a miniature bottle which depicts Jack Tar and his landlady. It is a little different because it is hand painted from China while usually, upside down vessels are transfer printed from Britain. Picture 2 Jack Tar and the Wapping Landlady is a creamware mug. Creamware jugs with the same print were also made.



3

Picture 3 is a 9" high Toby Jug with the motto "When I'm full I'm happy, When I'm empty, I'm sad." One can easily guess the two images depicted on the jug.



4

Picture 4 is a 1 3/4" miniature crudely made pottery mug with the motto "Marriage Day, After Marriage."



5

Picture 5 is a 250 ML brown Staffordshire mug which depicts an Old Maid and an Old Bachelor



6

Picture 6 is a large Creamware Jug with a similar theme - "Matrimony, Courtship." Below the picture are the words:

*"When two fond fools
together meet,
each look gives joy,
each kiss so sweet.
But wed how cold,
and craf they'll be,
turn upside down,
and then you'll see."*

The best explanation in old English of the term craf is quarrel.



7

Frederick Platts published in London England a upside down lithograph in 1859 titled "A Recruit GOING TO THE WARS." The reverse image was "COMING FROM THE WARS" (Picture 7). The lithograph was so popular Platts published a second lithograph featuring two recruits titled "The Two Allies" and "Tied and Allied."



8



Picture 8 is a loving cup with transfer prints of the two recruits. A version of this loving cup was also made featuring three frogs inside the cup. You don't have to turn these loving cups upside down to see the second image. It is printed on the other side.

To my knowledge the next picture (Picture 9) has never been transfer printed on a drinking vessel. It is not a upside down image. So why should it be included in this article? I request your permission to go off topic because the image is such high quality and like the above pictures tricks your eye. Look at the picture from one angle and you see a beautiful woman seated at a vanity



9

table admiring herself, tilt your head slightly and you see a skull. The image in Picture 9, titled "All Is Vanity" (1892), is a *memento mori* (a reminder that death is inevitable) by Charles Allan Gilbert, a prominent illustrator who was born in Hartford, Connecticut. *Life* magazine published *All Is Vanity* in 1902. The picture was a huge success, so much so, that *Life* magazine reproduced it as a print. Many consider this print the world's most famous optical illusion.



10

Picture 10 is a majolica ewer when standing upright, turned over it becomes a Roman soldier's helmet. The quality of this item surpasses the above examples.

Probably most of us are aware of the biblical story of the Prophet Jonah who was swallowed by a whale in 800 BC.

Present day scholars now believe it was not a whale but a large fish. A "Jonah" is a term used by sailors for a person either a sailor, or a passenger, who brings bad luck to a ship.

The bible tells us the preaching of the Prophet Jonah was responsible for the victory of the Jews over their enemies, the Assyrians. God was so pleased he assigned Jonah the task to travel to Nineveh, the capital of Assyria, and encourage the Assyrians to repent their evil ways to achieve eternal salvation. Jonah, imbued by pride and ego, decided to ignore the Lord's command and booked passage on a ship sailing in the opposite direction. God, upset by his disobedience, sent a large storm to sink the ship. The terrified sailors dumped their cargo and rowed desperately, to no avail, to reach the shore. Jonah told the sailors he was responsible for the storm and demanded they throw him overboard to calm the waters. A large fish promptly swallowed Jonah. The storm abated, and three days later the fish regurgitated Jonah back where he boarded the ship. Lesson learned, Jonah, now contrite, met the Assyrians and convinced them to repent.

Henceforth the word "Jonah" is used by sailors to be an omen of bad luck. The word "Jake" means everything is all right.



11

Picture 11 shows a 525 ML Jake-Jonah Cup.



12

Etched on the back (Picture 12) are the words:

*"Jonah & Jake Mascot
When Jinxed Turn Jonah over and
All's Jake"*





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The Gambrinus Chapter will celebrate its Golden Anniversary this November and will be hosting a 3-day mini-convention Nov. 4-6 (Friday, Saturday, Sunday). What can you expect, you ask? Following the last Gambrinus mini-format, there will be good food, stein sale tables, speakers, and a Ron Fox auction. Ron has assured us he has a first rate collection of steins for this auction. A hotel has been contracted with at \$89 per night. All details will be in the September *Prosit*. But mark your calendars now!



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