

# STEIN COLLECTORS INTERNATIONAL

# PROSIT

Vol. 2, No. 117

The Beer Stein Magazine

March 2021



## Mettlach at the AMOCA Museum - Part 3b Folklore, Fairy Tales and Fantasy

By Roy De Selms



## Werner's Farewell

By Bill Gee



## A Bacchanalian Procession on an English Stein

By Salvatore Mazzone



## A Munich Child Stein Story

By George Schamberger

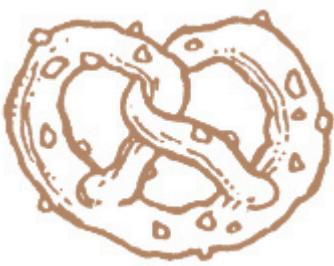


125 Jahre  
Münchener  
Oktoberfest  
1810-1935  
Zeitschrift



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## Seeking Nominations for Master Steinologist and the Jack Heimann Service Award

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

### Master Steinologist

The nominee must:

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

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

Send all new and updated nominations to the Chairman of this year's Master Steinologist Selection Committee:

Jerry Berg  
4725 Shattalon Circle  
Winston-Salem, N.C. 27106-1823  
[JerryJBerg@AOL.Com](mailto:JerryJBerg@AOL.Com)

### Jack Heimann Service Award

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

Nominations should be sent to the Executive Director of SCI:

Steve Steigerwald  
107 Michelle Dr.  
Jericho, NJ 11753-1831  
[sassteins@aol.com](mailto:sassteins@aol.com)

Nominations are **due by April 15**, must be in writing, and must include the name and qualifications of the nominee, and the name and address of the nominator. Forms are available for printing on the SCI website in the MEMBERS HOME area, under SCI Business Records.

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## COVID-19 Stay-At-Home Orders Got You Down?

### ZOOM Meeting Challenge

Tired of not seeing your stein club buddies? How long will the COVID-19 Stay Home Stay Safe be the norm?? Want to learn more about steins??? Want to meet other SCI members???? Why not join a ZOOM club meeting!

Your SCI Executive Committee purchased a ZOOM membership for a year in order to hold the Annual SCI General Membership Meeting. Celia Clark is the Administrator of the account with Joann Ellis as the Assistant Administrator. Since then, we have offered it to local chapters to hold their meetings. The club president needs to give Joann Ellis and Celia Clark a minimum two week notice to set up the meeting and get the links back out to the club president, so they can send it out to their club members. The meeting does not need to be limited to the local chapter members other SCI members can join the meeting as well.

Several clubs have taken the offer and held some meetings this past year. There have been five meetings held in 2020 and we already have four scheduled for 2021.

*A calendar of ZOOM chapter meetings will be maintained on the SCI website.*

**Chapter members:** Contact your chapter President about plans to hold a ZOOM chapter meeting.

**Chapter Presidents:** Plan your next ZOOM chapter meeting. Once a date is set, contact Celia Clark (936-828-6539, [crr026@gmail.com](mailto:crr026@gmail.com)) or Joann Ellis (920-319-6694, [sci2015secretary@gmail.com](mailto:sci2015secretary@gmail.com)) to set-up your meeting and get your link, meeting ID and Passcode.

Are you unfamiliar with ZOOM or just want to feel a little more comfortable using ZOOM? Call or email Joann or Celia for some one-on-one training.

Celia and Joann are giving the local clubs a challenge to see who will have the most attendees to a meeting. In 2020 the highest attendance in a meeting was 20. Let's see if we can raise that number. There may be a traveling stein for the club with the highest number of attendees to a single meeting. **Stay tuned....stay in touch.**

### What is ZOOM?

ZOOM is a cloud-based video conferencing service you can use to meet online with other participants - either by video, audio, or both, all while conducting live chats. Participants may join a ZOOM meeting using a desktop computer, a tablet, a smart phone, or a landline phone. If your device has a camera, at your option you can be seen (and heard) in real time by the other participants (see illustration). ZOOM also allows PowerPoint presentations or videos - anything you can display on your device - to be shared with the group.



### What are the plans for a convention?

Nothing replaces an SCI convention—the chance to meet and socialize with collector friends over a several day period of Stein presentations, sales, trading, story telling and a live Stein auction. We're all anxious to return to normal.

Unfortunately, the COVID-19 pandemic outlook remains cloudy, and hotels, restaurants and other service organizations are unable as of this writing to make commitments, and of course, travel of any sort at this time remains a risk. Dick Strom, VP of Conventions, continues to monitor the situation in the hope that a convention can be planned for later this year. But above all, we will not rush into a situation which exposes our members to imprudent risk.

### What can I do to support SCI?

- Pay your dues promptly
- Keep your mail and email addresses up to date
- Give a friend or relative a subscription to **Prosit**
- Send a Featured Stein article to the webmaster
- Write an article for **Prosit**
- Participate in a local chapter
- Consider serving as an SCI officer

## Can you believe it? I do! A Munich Child Stein Story

By George Schamberger  
and Walt Vogdes  
SCI Master Steinologists

The very first Oktoberfest was held in 1810 to celebrate the marriage of the crown prince of Bavaria, who later became King Louis I, to Princess Therese von Sachsen-Hildburghausen. The 1935 Oktoberfest was its 125th Jubilee and the official Oktoberfest stein for 1935 was designed by Paul Neu, an established graphic artist/illustrator in Munich. In addition to a number of steins, Neu provided many illustrations for books, advertising, postage stamps and posters.

Produced in both half- and one-liter sizes (Picture 1), the stein depicts the Munich Child on its front, with side scenes showing happy celebrants dressed in traditional garments (*Tracht*). The official Oktoberfest newspaper included a photo of the one-liter stein, writing:

*Everything is ready for the festival. And because this time it is 125 years since the Oktoberfest was celebrated for the first time, the city allowed the issuing of its own artistic Oktoberfest mug.*



Picture 1 - 1935 Oktoberfest steins designed by Paul Neu

Painter Paul Neu designed the picture for the stein. The figures are pleasingly arranged: tall musicians, a buxom farm girl with a wreathed bull, the sedate Munich man with his roast chicken, the resolute waitress and the happy target shooters. (See Picture 2.)

The glass and porcelain painters in Munich were commissioned to manufacture the mugs. All of Munich's ceramic painters are involved with their followers in the production of the Oktoberfest mug. For this trade, this means an ongoing and gratifying business recovery.



Picture 2 - Left and right side scenes on the 1-liter 1935 Oktoberfest stein.

The year 1935 was also the 2nd year of existence for the Third Reich and *Nationalsozialismus* (National Socialism, the ideology and practices associated with Adolf Hitler and the Nazi Party). A popular event with great public awareness like Oktoberfest was an opportunity not to be missed. While official publications mostly refrained from a blatant display of Nazi symbols, the cover of the *Festschrift* (Picture 3), also designed by Paul Neu, did include a small swastika. The *Münchener Oktoberfest-Zeitung* of 1935 went a little further, depicting a smiling and bespectacled Hitler in the guise of the Munich Child astride a keg of HB beer (Picture 4). This image is accompanied by a three-verse poem by Rudi Scheidler which includes the welcoming lines

*Just pour in to all districts  
To the Isar beach, to the Isar River,  
You German men, German women!  
"Heil Hitler" is our greeting.*



Picture 3 - Cover Illustration for the official publication



Picture 5 - Cover of the Festschrift for the 100th Jubilee of Oktoberfest in 1910.



Paul Neu also designed the cover of the *Festschrift* for the 200th Jubilee (Picture 5). In that year (2010), a history of the Oktoberfest was broadcast by ZDF (*Zweites Deutsches Fernsehen* – Second German Television, a public service television provider). In discussing the 1935 event, a professor of history stated that the Chancellery of the Third Reich asked Paul Neu to incorporate Nazi symbology on a beer stein for the occasion as a means of promoting National Socialism. Neu chose not to depict the swastika on the Oktoberfest stein, but did comply in a somewhat more subtle fashion.

The Munich Child is often portrayed with outstretched arms, holding a Bible in the left hand and two extended fingers on the right hand, offering a benediction. Neu chose to portray the Child with raised arms, Bible in the left hand, but the right hand completely open, palm facing forward (Picture 6). This is believed to be the only time the Munich Child has been shown on a beer stein giving the Nazi *Heil Hitler!* salute. To his credit, Paul Neu seems to have been hesitant to comply with the request to participate in Nazi propaganda, and he did not receive significant future commissions from the Third Reich.



Picture 6 - The Munich Child on the left offers the Hitler salute, while the Child on the right offer a blessing.

## Werner's Farewell

By Bill Gee

Thoroughbred Stein Verein

In Joseph Victor von Scheffel's epic poem *Der Trompeter von Säckingen*, young Werner Kirchhof is sadly leaving the Baron's castle. With his horse, and his trumpet, he doesn't even say good-bye to his beloved Margaretha, the Baron's daughter. Pausing by a walnut tree in the low ground near the Rhine River, Werner brings out his trumpet and plays his famous farewell song. Even though it's an instrumental solo, his thoughts are shown in print. The refrain is well known:

*"Behüt' dich Gott! es wär  
so schön gewesen,  
Behüt' dich Gott! es hat nicht  
sollen sein."*

"May God protect you! It would have been so nice,  
May God protect you! It was not meant to be."

Almost all of the major stein-makers had a version of this scene, but they have given us a problem. When the song was being played, was Werner riding or standing? Was he playing toward the east or west? Was the horse facing the way Werner was? We can also ask What was he wearing and what did the horse look like? I grant you, these aren't important questions. But they certainly give us an opportunity to see such a wide variety of stein possibilities. All of the steins presented in this article hold  $\frac{1}{2}$  liter unless otherwise mentioned.

Let's assume that we're looking to the north. Werner is riding west. Maybe the best way to start is to see the etched Villeroy & Boch #2008 designed by Franz Stuck. Beside it is a transfer on Reinhold Merkelbach #778 (Picture 1).

The two porcelain steins in Picture 2 use slightly different transfers. They both have him riding to the west. Picture 3 shows a  $\frac{1}{3}$  liter relief, Girm-



scheid #870 and an unknown modern pottery stein with transfer.

Wait. Werner has decided to go the other direction. So, he heads his horse now to the East. But he looks back for his farewell. The picture 4 relief steins are Dümller & Breiden #369 and an unknown 1 liter #678 (formerly identified as J.W. Remy in the Beer Stein Library).

These two porcelains use the same transfer of Werner looking over his shoulder playing his trumpet (Picture 5).





Picture 6 shows the same transfer, unpainted, on a pottery Stein by Gebrüder Dorfner. Werner now turns his head back to the east on this unmarked pottery, very likely by Marzi & Remy.

Finally riding east, Picture 7 is Hauber & Reuther # 408 and S.P. Gerz #1012A.



What if Werner dismounts his horse before he starts his song? Playing to the west Picture 8 is another etched Hauber & Reuther, #203 and a relief Reinhold Merkelbach #857.

Picture 9 is a 2 liter relief master, Dümller & Breiden #647 and a one liter porcelain transfer by Martin Pauson.

In Picture 10 we move from west to east without a horse at all! The one liter Reinhold Merkelbach #743 puts Werner in a boat. He actually used a boat earlier when he serenaded the castle, but "Behüt' dich Gott" puts him



in the farewell. The 3 liter Reinhold Hanke #1183/638 transfer misses the horse entirely.

The first in Picture 11 is one of the finest relief steins I've ever seen. This 1 liter J.L. Knoedgen #369 (like the #370 1/2 liter version) raises the horse's leg off of the body! The Stein next to it in picture 11 is Girmscheid #4, a 1 1/2 liter relief.



Picture 12 has an A.J. Thewalt #17 modern reproduction with Werner reaching back to hold his horse, and Marzi & Remy #6161.



Picture 13 shows the same transfers on Marzi & Remy #992 and a porcelain from Gebrüder Allmann.



Finally, Picture 14 is a 1½ liter Marzi and Remy #1504 with a 1 liter Adolf Diesinger #207. Werner's image is from the painting "Abschied" by Carl Schweninger, Jr.

This is likely the real way that it happened! We don't have enough space (or time) to show the over 90 etched, relief, or transfer steins made from this painting. They show Werner playing his farewell song to the east, standing by his patient horse listening, just like this.



## A Visit to Stift Sankt Florian

By Tom Levenson  
Pittsburgh Stein Society

In September of 2018, my wife and I were fortunate enough to travel to Austria and spend three lovely weeks roaming around the central and eastern parts of this beautiful and friendly country. We visited the large cities (Vienna and Salzburg) and a lot of small towns and villages. Some were UNESCO (United Nations Educational, Scientific and Cultural Organization) World Heritage designated sites; others were just tiny blips on the anxiety-eliminating and accurate GPS system of our rental car.

In our planning and preparation of this trip, which we started approximately 12 months prior to our departure date, and with the help of our friend and professional travel agent, Master Steinologist Dr. Beatrix Adler, we made sure that we included some time to visit the tiny village of Sankt Florian, Austria to see the St. Florian Monastery (*Stift Sankt Florian*) which is also known as the *Augustiner Chorherrenstift*, (Augustinian Canon Monastery) *St. Florian*.

Most of us as stein collectors are familiar with the Mettlach stein identified by mold number 1786. This beautiful stein is commonly known as the "St. Florian" stein as it depicts a large image of St. Florian dousing the flames, which are consuming the village below, with a bucket of water while a fire breathing dragon (the handle) climbs over the rooftops. Having this fantastic stein in my collection, I have always wished and hoped that someday I could visit the Stift Sankt Florian and see firsthand the sculptures and paintings that most likely gave Otto Hupp his inspiration in designing this beautiful Mettlach stein. On September 19, 2018 my wife and I did just that.

The Monastery is located in the upper central part of Austria, just a few kilometers south of the city of Linz. It was founded in the early ninth century and later re-founded by Augustinian monks in the eleventh century. It is the largest monastery in Upper Austria and is among the most impressive examples of Baroque architecture in all of Austria (photo No.1). This impressive monastery is dedicated to Saint Florian whose fourth century grave, according to legend, lies beneath the monastery. Since 1071 it has housed a community of Augustinian Canons and is thus one of the oldest, continuously operational monasteries in the world to follow the Rule of St. Augustine. The east wing of the monastery houses a library with a vast collection of over 140,000 volumes and manuscripts. A very nice restaurant (*Stiftkeller*), managed by Linda and Dietmar Till, is located on the monastery grounds, and several very good and authentic regional specialties can be enjoyed here. Our lunch on the outdoor patio, served by Dietmar, was one of the best meals we had while in Austria. It gave us the energy to explore even more of the monastery's many rooms and gardens.





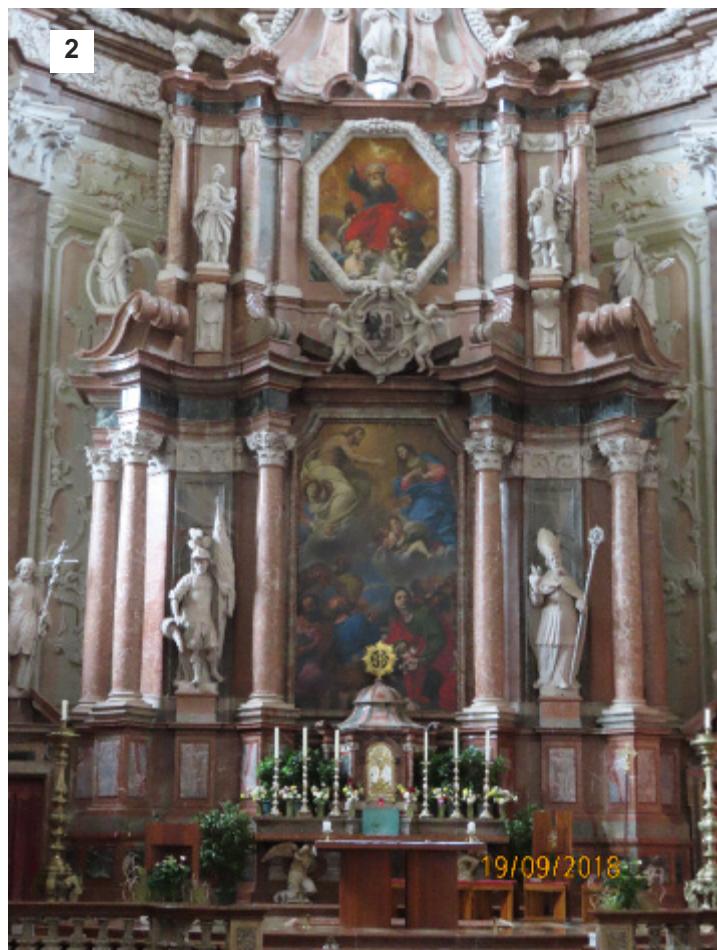
Saint Florian was a Roman officer of the imperial army. Following his conversion to Christianity, the Roman regime sent troops to present day Austria to persecute Christians. When Florian was ordered to offer sacrifice to the Roman gods, he refused. He was beaten, tortured and finally executed by the Romans by tying a stone around his neck and drowning him in the Enns River in the year 304. After his body washed ashore near the present-day village of Sankt Florian, tradition holds that it was buried on the spot where a fourth century wooden church and later monasteries were built. The Stift Sankt Florian occupies the same location. (For a detailed description of the life and death of Saint Florian and a description of the "St. Florian Stein", see *Prosit's "Stein of the Month"* article for August 2000 written by John Aschenbrenner.)

The main altar of the Stift Sankt Florian is flanked by two statues (photo No.2). The one on the right, as we look at the altar, is that of Saint Augustine and the one on the left is that of Saint Florian shown in his full Roman military dress and holding a bucket from which water flows onto what one must imagine as the flames below. St. Florian is so much loved in all of Austria that one can see statues, frescoes, and paintings of St. Florian in many, many churches and town squares throughout the country. In the Franciscan Church in Salzburg, St. Florian is depicted in a beautifully carved statue, again shown in Roman military dress, (photo No.3) and again pouring a bucket of water onto the flames below.

If you are lucky enough to have a Mettlach "St. Florian" stein in your collection, now you know the possible origin for Otto Hupp's inspiration for this beautiful stein and, hopefully, you will better appreciate and understand why Germans and Austrians alike love and honor this 4<sup>th</sup> century martyr and why, for any stein collector, a visit to *STIFT SANKT FLORIAN* should be on your bucket list.

#### **References:**

- St. Florian Monastery, Wikipedia.*
- St. Florian, DK Eyewitness Travel, Austria Region By Region.*



## Meet the Master Steinologist - John Harrell

By Joe Haedtke

Those that have ever been interested in or read an article about Regimental (Reservist) steins, chances are you are familiar with John Harrell's name. He has written over 130 articles and is the author of three books. His contributions to our community's growth and development were acknowledged at the 2008 SCI convention in Bad Schussenried, Germany when he became the 38th member of our community to be recognized as a Master Steinologist.

**SCI: For many collectors, your name is synonymous with Regimental steins, but was that always your focus?**

John: Regimental steins were not always my sole focus. Since I was nine years old, I have been a collector of various things such as coins, stamps, and different militaria items. While serving in Vietnam, I bought many Vietnamese, French, French Colonial medals, silver dollar-sized Mexican, French Trade Piastres, and some Chinese coins. I even acquired British Campaign medals from the war of 1812 from dealers in the UK. To this day, I have many concurrent collecting interests.

**SCI: When did regimental steins become your primary focus?**

John: After returning from overseas in 1968, I attended college to finish my degree in history, then I requested the Army to send me to Germany, which they did rather promptly. Before leaving for Germany, my future wife and I went to an antique show where I saw my first regimental stein. It was a Pioneer regimental priced at \$90. I thought it was interesting, but I figured that steins like this would be cheaper in Germany. Once in Germany, I bought my first regimental stein for \$37.50, and I continued to purchase regimentals at a rug shop in Wuerzburg.

**SCI: When did you narrow your focus to a specific branch or affiliation?**

John: When I started to purchase regimentals, I knew nothing about them other than what I could see on the stein. Somewhere about 1970, I saw SCI mentioned and joined. About the same time, I bought a booklet by June Dimsdle titled "Steins and Prices" for \$6.95. It was illustrated in B & W and had some regimentals pictured and priced with very brief descriptions/comments. In the meantime, I was buying regimentals at the rug shop, regardless of branch of service. In 1971 I had about 40 regimentals, and by then, I had made some contacts with American regimental collectors through SCI and was selling some steins to them. Looking at Dinsdale's booklet, I thought I could "do that" with regimentals and at least get the unit translations correct. My boss's wife was German, and she was a big help to me. So, I put together a booklet with B & W pictures and a list of the Imperial German Army units I found in a cigarette card album. Looking back, I find that it took a lot of brass to publish that booklet when I knew absolutely nothing about the steins other than what could be seen on them. I had 1000 copies printed in Wuerzburg and ran an ad in SCI. Priced it at \$5.95 post included and sold them all in about a year.

That little booklet brought me much attention, and I met/corresponded with several collectors I had not known. One collector who contacted me was Kurt Siemon, an army Capt. Kurt had been collecting since the early 1960s, and he knew a hell of a lot about them. Kurt put me onto some German Imperial Army reference books, which was the beginning of my serious research into regimentals. I have never flinched from spending money on good reference books.

**SCI: New collectors might look at more senior and experienced collectors as infallible. From the day they started collecting to the present, they have only made wise decisions. Is there a particular newbie moment that stands out to you? If so, what is it?**

John: Us "Old" collectors are not infallible, as you mentioned. We all have made mistakes, but that is the tuition any collector makes, and it is not limited to new collectors. As far as a "newbie" moment, I think it would have been when I bought my first machine gun stein in September 1969 for the same price as my first infantry stein. It was the first MG stein I had ever seen and made me realize there had to be more of them.

**SCI: There is a lot of information on collecting regimental steins. However, given your experience, what un-written advice would you give to less experienced collectors that focus on or would like to concentrate on regimental steins?**

John: First, do your research by buying the reference books on regimentals and subscribe to the stein auction cata-

logs. Regimentals hold the most significant research opportunity, especially on the internet. Some regiments have descriptions, which you can go to ancestry.com for the personnel records of all of the Bavarian soldiers who served in WWI. Other information on the internet includes garrison towns and every German state's history, large or small. German eBay has a large postcard section where the collector can find views of the garrison town, the unit Kaserne, the royalty member pictured on the stein, or the title. The more a collector knows about the old German Army, the more he will understand regimentals. Everything on the regimental is a reflection of the Army.

Second, I would recommend that collectors buy what they like, but it could make the hunt more interesting for them by specialize. With that said, it is best to buy from established dealers through their auction catalogs. They will stand by their sales. However, there are some nice steins on eBay, but unless the collector knows regimentals, he can get burned, especially with a "no return" policy.

Lastly, and maybe most importantly, it is essential to make a real effort to meet other regimental collectors. First, you make new friends, which is one of the significant benefits of collecting. Secondly, they will know more about regimentals in certain areas than you do. After 50 years, I still rely on several friends about certain steins I'm interested in. No one knows it all, and no one has seen them all. "There is always something new in old regimentals" is a frequent phrase I use.



**My first Regimental Stein**



## Mettlach at the AMOCA Museum - Part 3b - Folklore, Fairy Tales and Fantasy

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

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

The previous article ended on the Nile River in Egypt expounding on the Biblical saying that "...the love of money is the root of all evil." *O Tempora, O Morales* (Oh the times, Oh the morals) So it seems fitting that this chapter begins in the ancient Middle East at a time when Egypt ruled the coastal town of Ascalon which is now controlled by Israel. The poem was written by Victor v. Scheffel in the mid 19th C. and sung by reveling college students in Germany. It was written as a spoof on science and archaeology of the time, but ends with another Biblical moral that "A prophet has no honor in his own country if he doesn't pay for his consumption." The first verse of the poem is shown below and tells the story of a man who goes to the tavern called **THE BLACK WHALE OF ASCALON** and drinks and eats for three days until he's in a stupor. When the waiters come with the bill inscribed in spoof hieroglyphics, they find he has no money to pay and the Nubian bouncers kick him out.

*Im schwarzen Wallfisch zu Ascalon  
Da trank ein Mann drei Tag',  
Bis dass er steif wie ein Besenstiel  
Am Marmortische lag.*

In the Black Whale at Ascalon  
A man drank day by day by day,  
Till, stiff as any broom-handle,  
Upon the floor he lay.

Several authors have written about the Black Whale at Ascalon for *Prosit*: Al Hoch (March 1975 and in June 1998); Charles Washburne (June 1999; Ron Gray (September 2020).



Fig. 1. ½-L VBM stein 2583 - *Begebenheiten im schwarzen Wallfisch zu Ascalon* (Happenings in the Black Whale at Ascalon)



Fig. 2 - ½-L VBM stein 2904 featuring The Elves and the Shoemaker, The Golden Goose and Cinderella was introduced in 1981. The lid inlay features a view of Cinderella and a photo of the Brothers Grimm.

The Brothers Grimm wrote many fairy tales and several of the most familiar are presented in a series of four etched steins made between 1978 and 1981. The stein in Figure 2 features scenes from the fairy tales of "The Elves and the Shoemaker," "The Golden Goose" and "Cinderella." (At about the same time VBM made another series featuring Russian Fairy Tales, but on glazed steins.)

**THE ELVES AND THE SHOEMAKER** is a fairy tale about a poor hardworking shoemaker who had so little leather that he could only make a single pair of shoes. One evening, leaving a pair with the work unfinished, he went to bed and commanded himself to God. After waking up the next morning and saying his prayers, he found the shoes on his workbench, completely finished and perfectly well-made. A customer soon entered the store and offered more than the usual price, for he was fond of the pair. And so it continued, day after day and night after night. One evening, shortly before Christmas, the shoemaker said to his wife, "Why don't we stay up tonight and see who is giving us this helping hand," and his wife agreed. Hiding in a corner of the room, they saw two little men working quickly and nimbly on the shoes, before running away when the work was completed.

The next morning, his wife said, "The little men have made us wealthy. We must show them our thanks. They are running around with nothing on, freezing." She proposed to make clothes, and the shoemaker agreed to make a pair of shoes for each of them. They did not stop until they had finished the work, and they hid themselves again. As the couple watched that night, the little men delighted as they tried on the beautiful little clothes and shoes; then they danced out of the house and never returned, but the shoemaker prospered in his business. "Returning a good deed can be rewarding."

**THE GOLDEN GOOSE** is one of Grimm's less well known fairy tales. The main character, Simpleton, got his name because of his practice of pulling pranks and jokes. He shared his food with a hungry elf in the forest which his reluctant brothers wouldn't do, thereby receiving special rewards. The theme of the fairy tale is that good deeds can be rewarding.

Everyone knows the story of **CINDERELLA** who was mistreated by her new stepmother and her two hateful daughters. Her fairy godmother was able to call upon magical powers to dress Cinderella in finery and supply a carriage to take her to the Prince's Ball. The Prince of course fell in love with her, but the magic ended at the stroke of midnight, whereupon Cinderella fled. The Prince found a glass slipper she had left, and began a search for the young woman who could wear that slipper. Eventually the Prince came to her house and the evil sisters hopefully tried on the slipper. Much to their chagrin, when it didn't fit on either of them, the Prince tried it on Cinderella and it fit perfectly. The Prince married Cinderella and they lived happily ever after. The moral of this story is something like "All things will come to those who have patience and work hard".

In 1911, long before the production of stein 2904, VBM introduced a series of ¼-L beakers for children depicting Grimm's fairy tales, including one of Cinderella. In Figure 3 Cinderella asks the birds to help her sort the wheat from the chaff.

*Ihr Täubchen und all ihr Vögelein  
kommt und helft mir lesen,  
die guten ins Töpfchen,  
die schlechten ins Kröpfchen.*

You doves and all you birds  
come help me harvest (the wheat),  
(put) the best in the little pot,  
the chaff in the basin.

Today's youngsters may think that Walt Disney wrote the story of **SNOW WHITE AND THE SEVEN DWARFS**, but it was actually the Brothers Grimm in the early 19th C. The Grimm fairy tale was made into a Technicolor movie by Disney as his first animated feature released 4 February 1938.



Fig. 3 - VBM ¼-L beaker  
2327/1419  
Cinderella

In this story a queen pricks her finger while sewing, and three drops of blood fall on freshly fallen white snow. The queen expresses a wish to have a daughter with skin as white as snow, lips as red as blood and hair as black as ebony. When the queen does have a daughter, she names her Snow White. When the queen dies, the king remarries. His new wife is very beautiful, but vain and wicked. She also possesses a magic mirror, and every morning she asks the mirror, "Mirror, mirror on the wall, who is the fairest one of all." The mirror tells the queen that she is the fairest, until one day when Snow White is seven years old her beauty surpasses that of the queen. The queen is very envious, when the mirror tells her that Snow White is the fairest, and orders the murder of her innocent stepdaughter, but later discovers that Snow White is still alive and hiding in a cottage with seven friendly little miners. Disguising herself as a hag, the queen brings a poisoned apple to Snow White, who takes a bite of it and falls into a death-like sleep that can be broken only by a kiss from a prince and you know the rest.



Fig. 4 - VBM 16" plaque 2148 (mate to 2149)  
*Schneewittchen unter den 7 Zwergen*  
(Snow White among the Seven dwarfs)

VBM ¼-L beaker 2327/1414 (fig. 5) shows the seven dwarfs dancing happily around Snow White (*Schneewittchen*) with blonde hair.

*Schneewittchen über den Bergen  
bei den sieben Zwergen  
Ist doch noch tausendmal schöner  
als Ihr.*

Snow White in the mountains with the seven dwarfs.  
She is indeed a thousand times more beautiful than her (the Queen).



Fig. 5 - VBM ¼-L beaker  
2327/1414  
Snow White

**Die Zauberflöte (THE MAGIC FLUTE)** is an opera by Wolfgang Amadeus Mozart. The work is in the form of a *Singspiel* (song game), a popular form during the time it was written that included both singing and spoken dialogue. The work was premiered in Vienna on 30 September 1791 at the *Freihaus-Theater auf der Wieden* whose director, Emmanuel Schikaneder, is remembered today as librettist and impresario of "The Magic Flute." Sadly, Mozart died prematurely just two months later.

In this opera, the Egyptian Queen of the Night persuades Prince Tamino to rescue her daughter Pamina from captivity under the high priest Sarastro; instead, he learns the high ideals of Sarastro's community and seeks to join it. Separately, then together, Tamino and Pamina undergo severe trials of initiation, which end in triumph, with the Queen and her cohorts vanquished. The earthly Papageno, who accompanies Tamino on his quest, fails the trials completely but is rewarded anyway with the hand of his ideal female companion, Papagena.



Fig. 6 - VBM 16" plaque 2149 (mate to 2148)  
Papageno, auf der Zauberflöte blasend  
(Papageno playing the Magic Flute)

The Brothers Grimm relied on various sources for the story of **HANSEL AND GRETEL**, a brother and sister whose starving parents planned to abandon them in a forest. The children get wind of their parents' plan and find their way home by following a trail of stones Hansel had dropped earlier. The mother, or stepmother by some versions, then convinces the father to abandon the children a second time. This time, Hansel drops breadcrumbs to follow home but birds eat the breadcrumbs and the children become lost in the forest. The starving pair come upon a gingerbread house that they begin to eat ravenously. Unbeknownst to them, the home is actually a trap set by an old witch, or ogre, who enslaves Gretel and forces her to overfeed Hansel so that he can be eaten by the witch herself. The pair manage to escape when Gretel shoves the witch into an oven. They return home with the witch's treas-

ure and find that their evil matriarch is no longer there and is presumed dead, so they live happily ever after. It may come as a revelation to some that the contemporary dancing couple on VBM stein 3185/1280 (fig. 7) are actually Hansel and Gretel as adults.



Fig. 7. VBM stein 3185/1280 - Tanz mit Spruch (Dancing with verse)

*Der Hans'l und d' Greth'l san zwoa lustige Leut.  
Der Hans'l ist narrisch und die Greth'l net g'scheidt.*

Hansel and Gretel are two funny people.  
Hansel is silly and Gretel makes no sense.

A much better illustration for the fairy tale appears on VBM ¼-L beaker 2327/1417 (fig. 8).

*Knusper, knusper, kneischen  
Wer knuspert an meinem Hauschen?*

Nibble, nibble, gnaw  
Who is nibbling at my little house?

Despite the happy ending, the story has many dark aspects, featuring child abandonment, attempted cannibalism, enslavement and murder. Unfortunately, the origins of the story are equally — if not more — horrifying. The true history behind the tale of Hansel and Gretel does not have such a happy ending. When a great famine struck Europe in 1314, believed to have been caused by volcanic activity, mothers abandoned their children and in some cases, even ate them. Scholars believe that these tragedies gave birth to the story of Hansel and Gretel.



Fig. 8 - VBM ¼-L beaker  
2327/1417  
Hansel and Gretel



Fig. 9. (left) VBM 2.4-L master stein  
*Rotkäppchen* (Little Red Riding Hood)

Fig. 10 (above) VBM beaker ----/3353  
*Rotkäppchen* (Little Red Riding Hood)

**LITTLE RED RIDING HOOD** is the appropriate subject for the *Holkrug* (carrying stein) in figure 9 from a well-known European folktale which first appeared in print as “*Le Petit Chaperon Rouge*” in a 1697 French text on morality by Charles Perrault. Through this story, young ladies were warned to never talk to strangers, lest they end up in the clutches of a wolf. This lesson is at least as appropriate today as it was centuries ago.

Little Red Riding Hood lived in a wood with her mother. One day Little Red Riding Hood went to visit her granny. She had a nice cake in her basket and a *Holkrug* (carrying stein) full of beer. On her way Little Red Riding Hood met and was greeted by a wolf.

*Guten Tag Rotkäppchen, wo gehst du hin?*

Good day Little Red Riding Hood, where are you going?

Red Riding Hood replied, “I’m going to see my grandmother. She lives in a house behind those trees.” The wolf ran ahead to Granny’s house and ate Granny up. He got into Granny’s bed dressed in her nightclothes, where Little Red Riding Hood found him when she arrived. The verse on the stein describes how Red Riding Hood recognized the wolf during their conversation, before screaming.

A woodcutter in the nearby woods heard Red Riding Hood’s scream and ran to the house. The woodcutter hit the wolf over the head, the wolf opened his mouth wide to shout and Granny jumped out. The wolf ran away and Little Red Riding Hood never saw the wolf again.

Again, VBM made a beaker featuring this fairy tale (fig. 10), although it is not part of the series of beakers shown earlier. Both it and the pitcher are marked “Made in Saar-Basin” and were probably produced shortly after WW-I. This beaker does not include a verse.

Like all fairy tales, **PUSS IN BOOTS** offers a lesson or moral. The tale deals with the injustice of primogeniture, the old European inheritance code by which the eldest son inherited his parents main estate, and any siblings were left to fend for themselves. In the story a miller had three sons. Upon his death, the estate passed to the eldest, the middle son was left with a mule, and the youngest with only a tomcat. The cat, determined to improve the lot of his master, asks for—and receives—a pair of magic boots which enable him to move about and be seen among the people. The cat catches small game which he presents to the king on behalf of his master, the fictional *Marquis von Habenichts* (Marquis of Have Nothing). Having curried favor with the monarch, the cat leaves his master bathing in a lake, and when the king passes with his daughter, the cat complains that a thief stole his master’s clothes (fig. 11). The king has the young man brought from the river, dressed in a splendid suit of clothes, and seated in the coach with his daughter, who falls in love with him at once. The cat hurries ahead of the coach, ordering the country folk along the road to tell the king that the land belongs to the Marquis von Habenichts, saying that if they do not he will cut them into mincemeat. The cat then happens upon a castle inhabited by an ogre who is capable of transforming himself into a number of creatures. The ogre displays his ability by changing into a lion, frightening the cat, who then tricks the ogre into changing into a mouse. The cat then pounces upon the mouse and devours it. Arriving at the castle that formerly belonged to the ogre and impressed with the bogus Marquis and his estate, the king gives the lad the princess in marriage. The cat enjoys a new life as a great lord who runs after mice only for his own amusement.



Figure 11 -  
VBM 1/4-L beaker  
2327/1415  
Puss in Boots

*Hilfe! Hilfe! der Herr Marquis von Habenichts ertrinkt!*

Help! Help! The Marquis of Have Nothing is drowning!

12



This VBM Parian figurine (fig. 12) appears to present the allegory of **THE LITTLE DRUMMER BOY** and was made in the mid to late 19th C., but the story is much older. However, the music and lyrics of this theme were composed by Katherine Kennicott Davis in 1941 and immediately became a huge hit. You will probably remember the tune from these lyrics: "I played my best for Him barum pum pum pum..... me and my drum."

The legend goes that there was a poor little boy in Bethlehem who awakened late one night to a parade right outside his house. He liked parades so he grabbed his little drum, snuck out of the house and joined the procession which seemed to be following a star in the night sky. His drumming didn't seem to be appreciated by either the people in the solemn parade or the neighboring townspeople trying to sleep, but he persisted anyway. When they arrived finally at a little manger, the three Magi or wise men went in with fabulous gifts fit for a new born King. The little boy felt out of place with no gift, but finally had an urge to enter anyway. He asked if he could play his drum for the sleeping Child and the Mother cautioned "if you play softly." As he played the Child awakened and smiled compassionately and with approval at the little drummer boy and his gift. The moral? "Do your best and you will be blessed."

In the Bible **ANGELS** are mostly errand boys, the word itself means "messenger." As God's intermediaries they give tours of heaven to righteous visionaries like Daniel, deliver messages to God's chosen ones, and sing eternal praises to God. There are many kinds of angels, from the familiar (the angels, archangels, cherubs) to the strangely inanimate, but here we have a womanly angel with a message of peace in the Spring of life as symbolized by what appears to be Laurel branches with blooms (fig. 13).



Fig. 13. VBM 16.5" plaque 1696  
*Weiblicher Genius auf Blühtenzweig*  
(Womanly Angel among flowering branches)

**WITCHES** are pretty much the opposite of Angels and have been used as scapegoats in Europe and America for centuries. There have been various forms of witches and Jeanne d'Arc (Joan of Arc) who led the French against the English was accused of heresy against the church and burned at the stake. Probably the most famous were the alleged witches of the witch trials of 1692 in Salem Massachusetts. These unfortunate women lived at a time of great insecurity in Puritan colonial America. The trauma of a British- French war on American soil still lingered, there was fear of Native American retribution, smallpox had spread throughout the colonies and longtime jealousies between neighboring towns were coming to a head. Some young girls had the misfortune of suffering from fits, uncontrollable screaming and body contortions. This condition is symptomatic of ergot poisoning (AKA St. Anthony's Fire) which is caused by eating rye or bread which is old and has developed a fungus. This fungus contains chemicals related to the hallucinogenic lysergic acid diethylamide (street name "acid"). The penalty of being accused as a witch is usually burning at the stake. In modern times the term "witch hunt" has been used to describe a false accusation.

While witch trials had begun to fade out across much of Europe by the mid-17th century, they continued on the fringes of Europe and in the American Colonies.

The episode which took place in Salem, Mass. is one of Colonial America's most notorious cases of mass hysteria. It has been used in political rhetoric and popular literature as a vivid cautionary tale about the dangers of isolationism, religious extremism, false accusations, and lapses in due process. It was not unique, but a Colonial American example of the much broader phenomenon of witch trials in the early modern period, which also occurred in Europe.



Fig. 14. VBM coaster - Souvenir of Salem, Mass.

The coaster seen in figure 14 is a special order for “Ye Remembrance Shop” of C. M. Duren & Co. of Salem, Mass. While the coaster is undated, “Ye Remembrance Shop” was operated by Charles M. Duren from about 1906 to 1912. As a souvenir of Salem, the coaster employs the image of a witch riding a broomstick above the city along with two black cats and a bat.

In the next several pages we see a number of steins and plaques designed by Heinrich Schlitt. Schlitt has long been a favored artist among Stein collectors for his whimsical and imaginative artistry. Numerous articles—too many to list here—have appeared in *Prosit* over the years. They are listed in the Cumulative Index to *Prosit* on the SCI website.

Nordic literature, art and music from the romantic era and onward have adapted **TROLLS** in various manners – often in the form of an aboriginal race, endowed with over sized ears and noses. They are often depicted with tails and hairy ears, similar to the tufted ears of lynxes. VBM Stein 3093 (fig. 15) offers a good example. The meaning of the word troll is unknown. It might have had the original meaning of supernatural or magical with an overlay of malignant and perilous. Another likely suggestion is that it means “someone who behaves violently.” In old Swedish law, *trolleri* was a particular kind of magic intended to do harm. It should also be noted that North Ger-

manic terms such as *Trolldom* (witchcraft) and *trolla/trylle* (perform magic tricks) in modern Scandinavian languages do not imply any connection with the mythical beings. Moreover, in the sources for Norse mythology, troll can signify any uncanny being, including but not restricted to the Norse giants (*jötnar*).

We probably all remember from our childhood the story of “The Three Billy Goats Gruff.” First collected and published in the 1840s, this Norwegian folk tale is likely the origin of the relationship between trolls and bridges. The troll does not come across as particularly clever, and the moral boils down to eat the first goat you find and save room for seconds. (I want more from my trolls. The myths spoke of them as being great magicians and brilliant tacticians as often as they were represented for their brute strength and savage nature. Trolls can be complex.)

*Apfelwein und Pomril,  
sauf der Teufel soviel er will.*

Apple wine and apple schnapps,  
may the devil drink as much as he wants.



Fig. 15. VBM 0.5-L Stein 3093 - Troll with Drinking Symbols  
design by Heinrich Schlitt

Heinrich Schlitt was the maestro of cartoon style fantasy scenes. Here he portrayed beer drinking **PARTYING FROGS** (fig. 16) enjoying a kegger down at the dock.

*Wenn die Sonne scheint so warm,  
trinkt der Frosch dass Gott erbarm.*

When the sun shines so warm,  
the frog drinks too much, may God help him.



Fig. 16. VBM 3.0-L stein 1526-1038 *Froschwirtshaus am See* (Frog Inn on a Pond)

Schlitt continued with the frog theme, this time being formally dressed and singing in harmony on the stein in figure 17. **SINGING FROGS** (some might call it croaking) have been known to keep people awake at night. Only the first line of the verse appears on this stein, but the second line which appears on other steins is included for completeness.

*Wo man singt,  
da lass dich ruhig nieder.  
Böse Menschen haben  
keine Lieder.*

Where there is singing,  
rest without fear.  
Evil people have  
no songs.



Fig. 17. VBM 0.5-L stein 1909-1338  
*Singende Frösche*  
(Singing Frogs)



Fig. 18. VBM 0.5-L stein 1909-1339  
Woodland Musicians

Schlitt next turns to other creatures of the forest, showing that **WOODLAND ANIMALS** (fig. 18) can make beautiful music together. Note also that the animals are accompanied by a dwarf on bass.

*Musik erfreut des Menschen Herz.*

Music gladdens the human heart.

Ludwig Foltz II was the first to use **WALKING STEINS** in his designs for VBM (see *Prosit*, March 2005). Foltz imagined them with interlocked arms (handles) engaged in combat or revelry. VBM pokal 454 (fig. 19) provides an example; other examples are found on several of the VBM 328 steins, and as the inlay sometimes found on VBM stein 1037.



Fig. 19. VBM 1.4-L Pokal 454  
Walking steins by Ludwig Foltz II



Fig. 20. VBM 0.5-L stein 1909-726  
*Gut einschenken* (Good Filling Up)

While the stein in fig. 20 wasn't signed by Schlitt, he's the only illustrator that we know to have used this style of the **WALKING STEINS**. Schlitt's typical whimsy and humor are apparent as the steins demand, "Fill 'er up, and don't be stingy!"

*Gut einschenken.*  
Voll Maas hat Gott lieb.

Fill it well  
God loves a full stein.

One of Schlitt's favorite themes was *Gnomen (GNOMES)*, which are distinguished from dwarfs by their size. In the hierarchy of "little people," *Zwergen* (dwarfs) are just small people like the seven with Snow White. *Heinzelmännchen* are in-between in size and only found in the city of Cologne where they are known to come out at night to do chores for the citizenry before disappearing again during the day. They do not appear on any VBM items or in the catalog listings. The two magnificent plaques seen in Fig. 21 establish the small size of gnomes, surrounded by mushrooms and insects. The first plaque includes a pixie, even smaller than a gnome. Isn't imagination wonderful?

Figure 22 shows two more plaques and two steins with matching Schlitt designs featuring gnomes.



Fig. 21 - VBM 17" plaques 2697 (top) and 2698  
Gnomes among mushrooms



Fig. 22 - top - VBM 16" plaque 2113 and 0.5-L stein 2133  
bottom - VBM 16" plaque 2112 and 0.5-L stein 2134

Figure 23 - 4.2-L VBM master stein 2524  
*die Kannenburg*  
 The Stein Castle



Heinrich Schlitt also provided the design for the *Krug* (large stein in fig. 23) **DIE KANNENBURG** (the stein castle), an imaginary castle where revelry and fun making are always at hand. (A real, ancient castle "De Cannenburgh" exists in Vaasev, Holland and has turrets like this lid.) Celebration with beer drinking is being announced with trumpeting as a new keg of beer is being hoisted aboard.

Master Steinologist and long-time Executive Director Jack Lowenstein offered an interpretation of *Die Kannenburg* in the June 1992 issue of *Prosit*.

King Ludwig II of Bavaria was enamored with Wagner and his Fairy Tale operas. Inspired by the Swan Knight from the Lohengrin opera, he built the castle seen in Figure 24, calling it **NEUSCHWANSTEIN** (new swan stone). Construction was finished in 1892 after his death. The Bavarians were not happy about the money lavished on this and two other castles that Ludwig II built as fantasies. Often referred to as Mad King Ludwig, he was considered insane and living in another world. He drowned under suspicious circumstances at one of his fantasy castles, *Schloss Linderhof* (palace court of the lime tree) built in 1878. The old adage—"The only difference between men and boys is the price of their toys."—seems appropriate here.



Fig. 24 -VBM 14" plaque 1044/148  
*Schloss Neuschwanstein* (new swan stone castle)



Fig. 25 -VBM stein 2089 *Trinker im Olymp* (drinker at Olympus)

This etched Mettlach stein #2089 by Heinrich Schlitt shows the title chosen for the VBM catalog of 1899 in a scroll near the base—"Der Trinker im Olymp" (**DRINKER IN OLYMPUS**). Olympus, of course, is the heavenly dwelling place of the Greek gods and goddesses. What could be more heavenly than enjoying potatoes, sausages and radishes while an angel keeps your stein overflowing? The verse refers to Hebe, the Greek goddess of drinking and culinary pleasures, who dwelled in Olympus and is seen on the stein as the winged angel delivering Bavarian beer.

*Wenn einst Hebe kommt, um mich zu fragen  
Wünschen Sie vielleicht Ambrosia?  
Ha wie kommst mir für!  
"Bring Sie bayrisch Bier!  
Ewig bayrisch Bier....Hallelujah!*

When Hebe comes to ask me  
"Do you perhaps wish Ambrosia?"  
Hah, what do you take me for!  
"Bring Bavarian beer!  
Forever Bavarian beer.....Hallelujah!"

This stein is sometimes referred to as **SCHLARAFFENLAND**, the title of a poem written by the famous 16th Century poet, Hans Sachs, *Meistersinger of Nürnberg*. The poem refers to a place where food and drink are so abundantly available that it is a glutton's paradise, with no effort required but to relax and overindulge. John McGregor wrote an excellent article

about Schlaraffenland, the Glutton's or Fool's Paradise, for the Dec. 2004 issue of *Prosit*.

Sachs ends the poem with cautionary advice:

To warn my hearers, this was writ;  
Now go and do the opposite!  
Not greedy, gross, nor lazy be,  
And shun my friends, iniquity;  
Be diligent, and work, and pray,  
For laziness will never pay.

A number of old German student drinking songs refer to this theme and corresponding verses. Schlaraffia Societies exist to this date worldwide.

This is where it's at "in your dreams" and a fitting place to end.

I wish to thank Walt Vogdes for his careful editing, thoughtful suggestions and creative layout which added to this article.

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

## Portrait Lids

**Randy Satterfield**

Dixie Steiners

My stein collection contains a number of “niche collections.” These are minor collections within the whole and they are, to say the least, diverse. Some were deliberately started, and some just seemed to form on their own. One of these niche collections is of steins with hand painted or photo-transfer ceramic inset lids, with the subject matter being portraits.

These steins/lids seem to have been popular from around 1890 to 1930 judging by the likely dates of the steins. The most common type of stein that featured these lids were ½ liter glass steins which varied wildly in quality. The focus tended to be on the lid, not the stein body. Picture 1 shows some typical glass bodies featuring these lids.



While glass steins were the most likely to have hand painted ceramic inset lids you also find these lids with stein bodies of other materials such as the stoneware steins shown in Picture 2.

The great majority of the lid portraits are of women. Who were they? Most likely they were someone important to the owner of the stein, with the stein owner likely being male. A wife, daughter, girlfriend, or relative would seem to be the most probable candidates. The gallery of pictures on



the following page are typical examples.

There are also, less commonly than women, male portraits on lids. Presumably, these would be the owners of the steins, or the stein was owned by a woman and the portrait is of a significant other. Picture 3 is one example.

In addition to painted portraits, there were also photographic ones such as pictures 4 and 5.





Also there are examples of the portraits being on the body of the stein instead of the lid. Examples of this are shown

on the cut mug in pictures 6 and 7 and the porcelain stein in picture 8.

Picture 9 is a puzzle. The stein's body is a typical "various subjects" stein. While it has no markings on it; it is most likely made by Merkelbach & Wick. It may have been sold as a blank to a decorator and someone had his/her two children portrayed. Or, due to its size of  $\frac{1}{4}$  L, it may have been intended for use by the children themselves. A third possibility is that it was actually intended as a generic children's stein.

Another, not uncommon, subject for porcelain lid portraits was famous and fictional people such as the emperors or King Gambrinus. For my purposes at least, I don't include these among this collection. There are basically two reasons why I'm attracted to these steins. One is that they can be quite beautiful. The other is that they are, to some degree at least, historical documents. The people depicted are ordinary people of their time and in many cases, these may be the only remaining likenesses of them.



The oldest of those in my collection is shown in pictures 10 and 11. The stein body is a one liter stoneware, salt glazed, hand turned, with the capacity mark on the upper front.

The collector's mind tends to seek similarities that group objects together. For me, these portrait steins form a nice niche collection within my overall stein collection.

## Regimental Steins (Reservistenkrüge)

My father, Walter Schreiner, and I launched a new gallery webpage for regimental steins a few weeks ago. The idea of the webpage is to show collectors the diversity of regimental steins and show new collectors our beautiful hobby.

The webpage shows a selection of our collection and is written in German and English.

Please come check it out.  
Thomas Schreiner

[www.regimentalstein.gallery](http://www.regimentalstein.gallery) or [www.reservistenkrug.gallery](http://www.reservistenkrug.gallery)



## "Former" A Rare Occupational Stein

**By George Schamberger**  
Mastersteinologist.

On German eBay I saw an occupational stein that I would like to tell you about. After Phil Masenheimer published his very interesting book, *Long Live the Occupational Stein Collector*, including all the history about occupationals, collecting these steins got a boost. It is the only book on the subject to date.

The occupational stein I found is for a "Former." A former/molder is a skilled worker. With his hands he makes casts from sand forms. Patterns from special sand and clay are compressed into forms. From there, liquid iron, steel, and other materials are poured into the forms to make parts and art.

Today a former or foundry mechanic gets his vocational training in large foundries, working partly on melting furnaces and in the casting industries. As of August 1, 1997, training for the occupation of a "former" has been abolished and was merged into training for the occupation of "foundry mechanic," which is a skilled worker. The division of a foundry they work in is called a formerie.

An occupational stein for such a form maker is rare. The time period for this occupation was from 1935–1997. During this time frame the training as an apprentice required three years, which involved all schooling for the trade. However, an additional 3-4 years as a journeyman were needed to acquire the experience necessary to become a master. The stein below falls in the 1935-1997 time frame.

This occupational stein of a "former" is named for Karl Thomas with the usual saying "*Eher soll die Welt verderben als vor Durst der former sterben.*" (*The world should rather spoil than a former die of thirst*).

In the pictures below, the reader can



see a former removing a bell cast in the 17<sup>th</sup> century, a former pouring liquid metal into a mold; and a molded bell as it comes out of the mold.

For more pictures see Phil's book on pages 100, 208, 404, 422, and 426.

### Reference

Masenheimer, P. *Long Live the Occupational Stein Collector. Hoch lebe der Zunft Krug Sammler.* Order from Phil Masenheimer, 71 Bonny Street, Steilacoom, WA 98388.



## Finding Gustav Thinwibel

By Salvatore Mazzone

Florida Sun Steiners

It was in 1979 that I acquired my first beer steins. Over the course of several business trips to Italy with my wife, with side sightseeing trips to Switzerland, Austria and Germany, we had brought back five beer steins (Picture 1). Not knowing anything about the fine art of beer Stein collecting, we chose simply on the basis of appearance. We weren't looking for antiques or particular artists or manufacturers, just some nice looking souvenirs.

Those steins sat in some obscure corner of our house for several years all by their lonesome.

Then, while on a visit to an antique show in Denver, I decided that my wife was not the only one who would be returning home with some booty, and I snagged yet another beer Stein to keep the boys at home company.

It occurred to me, at that point, that I, who had never collected anything in my life, now had a burgeoning beer Stein collection. And so, I reckoned, some research was in order to figure out what the heck it was that I had. Of the five steins acquired abroad, four turned out to be, as expected, modern made pieces intended for the tourist trade, while the fifth was an older threaded relief Diesinger that somehow had found its way into the mix. The new addition from the antique show was an early 1900s salt glazed stoneware relief piece from S. P. Gerz. Suffice it to say that none was noteworthy other than it was through researching them that I became infected with *Stein Acquisition Syndrome*, or SAS.

My collection-to-be already had an eclectic start and I decided that eclectic would be how my collecting would continue, though it would be focused towards older more classical pieces. The world of beer steins was simply too wide and wonderful to be limited to one style, or one manufacturer, or one



1

artist, or one anything. And indeed, whenever a non-collecting friend or relative sees my current collection of 141 steins, they are awed at the breadth of styles and the artistry and craftsmanship. "They are amazing," they remark, "I never realized."

As my collection grew, a number of Marzi & Remy steins, both relief and etched, found their way into it, and it is the one shown in Picture 2 that is the

focus of the remainder of this article.

When I spotted this stein on eBay, I fell in love with it. At first glance, its fine artistry and craftsmanship led my still inexperienced eyes to think it must a fabled Mettlach. But, in reading the listing, I learned that this three liter etched beauty was made by Marzi & Remy and was marked on the base with the Catalog Number 567. After acquiring it, I found it also bore the initials "GT"



2

somewhat covertly embedded in the design. I later learned this was the signature of the artist, Gustav Thinwibel.

The stein is titled "Outdoor Drinking Scene" in the on-line Beer Stein Library's Marzi & Remy Stein Catalog, and, indeed, the wonderful wraparound diorama depicts that theme well. Its text reads: "*Trinken, Jagen, Singen und Scherzen Lindert Alles Leid und Schmerz*" (Drinking, hunting, singing and merriment relieve all suffering and pain). Variations of the stein exist with the tell-tale Marzi & Remy Jester thumblift and with a scrollwork thumblift; mine has the scrollwork thumblift.

The Beer Stein Library describes it as the master stein to both the 0.5 liter M&R Catalog Number 973 stein (Picture 3) and the 0.4 liter M&R Catalog Number 979 stein (Picture 4), which are both Thinwibel signed etched steins. There are variations of both of these steins. The 973 was made both with and without a music box base (shown), and the 979 was made with several text variations as well as small differences in the bodies.

As I further explored the genealogy of my stein, I found in the Stein Collectors International archives a page from a Marzi & Remy Catalog from the early 1900s that shows the 567 stein as a master in a set combined with several slave steins, which, under scrutiny, appear to be the 979 stein (Picture 5, lower left). The Number 979 stein is also shown individually on the top-left part of the page. The Catalog Number



973 stein is shown on a different page of the catalog.

Picture 6 is from a recent on-line sale and shows the Catalog Number 567 master stein in a set with six Catalog Number 979 steins. Scrutiny of the pictures in the listing revealed at least five distinct variations of the 979; I could not be certain if the sixth was yet another variation. It is somewhat amazing to me that a firm would produce this many variations of basically the same stein.

In the midst of doing research in Stein Marks unrelated to this article,



6

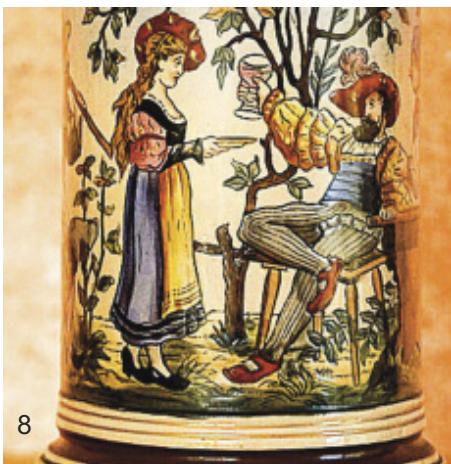


3 4



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I accidentally stumbled upon the stein shown in Picture 7. Quoting from Stein Marks: "Stein and line transfer by Porzellanfabrik Utzschneider & Cie - Sarreguemines, decorated and pewter supplied by Gebrüder Goldschmidt of Nuremberg. The cavalier, seated, is extremely similar to the Christian Warth design on Villeroy & Boch - Mettlach's #1527 and #1796, indicating some sort of commercial arrangement between the Mettlach and Sarreguemines factories" (Pictures 8, 9, and 10). Since the scene on the Sarreguemines stein is virtually identical to the M&R



567/973/979 steins, one also has to ask where M&R/Thinwibel fitted into this relationship.

Incidentally, I don't have any of the variations of the 973 or 979 steins, nor the Sarreguemines or Mettlach steins, but I feel an attack of SAS coming on.

The history of the firm of Marzi and Remy and the story of Gustav Thinwibel have been well documented over the years in a number of Prosit articles (Liselotte Lopez, "Marzi & Remy, Stein Makers Extraordinary", Prosit, June 1979; Pat Manusov "Artists of the Westerwald, Number 5 in a Series", Prosit, March 1999; John M. Gaustad, "Another Etched GT", Prosit, December 1999; Walt Vogdes, "Gustav Thinwibel, The Most Recent Sighting", Prosit, March 2000; Ken Etheridge, "A Visit With Marzi & Remy, Prosit, March 2005.) I refer the reader to these articles for some very interesting reading and present only the briefest summary below.

The firm of Marzi & Remy was founded in the Westerwald town of Höhr in 1879 by Anton Marzi and Simon Peter Remy. It grew to be one of Germany's leading stoneware producers, employing more than 100 workers at its peak. However, it ran into financial difficulties in the late 20<sup>th</sup> century and was sold to the S. P. Gerz Company in 1994.

Gustav Thinwibel was born in Berlin in 1853. In 1879 he migrated to Höhr and joined Marzi & Remy; his masterful work contributed greatly to the firm's success. This is attested to by the fact that while some M&R steins do not



carry the M&R factory mark, any stein executed by Thinwibel always carries his initials. In football terms, he was M&R's franchise quarterback. He died in 1933.

Interestingly, Ms. Lopez' 1979 article incorrectly cites M&R's Catalog Number 972 stein as "The only etched stein signed by artist, 'GT' (Thinwibel)" (See Picture 11, extracted from Ms. Lopez' article).



While it may have been the only one known at the time, it wasn't the only one made or in existence. Several of the articles I've cited above heralded the finding of new "GT" signed etched steins over the years.

The Beer Stein Library currently lists a total of 123 known Thinwibel signed steins, all of M&R manufacture, 19 of



which are etched. I had no idea that their identification as such was so relatively recent until doing the research on my Number 567 stein. I am now wondering if Thinwibel's "GT" signature can be found on the Sarreguemines stein I uncovered with his design. If one of you readers happens to have that stein, please take a look and let us know.

It is such great fun to learn the history behind those beautiful things sitting on my shelves!

Oh, and I still have those first five humble souvenir steins that started it all. They are mingled co-equally among my still growing eclectic collection.

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## “White” Glass Steins

**By Walt Vogdes**  
SCI Master Steinologist

“Glass, A to Z” by David J. Shotwell contains the following definitions:

- Milk-and-water glass: A glass similar to opaque white glass except that it is semi-opaque, appearing white in reflected light. It was normally opacified by the inclusion of ashes from calcined bone in the batch.
- Opal ware: A solid white glass, now commonly called *milk glass* (*milk white glass* or *opaque white glass*).

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1b



2



3a



3b



- Opal glass: Any glass with a milky white appearance.
- Opalescent: Reflecting an iridescent light; having a milky iridescence; exhibiting a play of colors like that of an opal.
- Opaline: A slightly translucent glass made by adding to the batch the ashes of calcined bones to opacify it, and metallic oxides to produce color, usually pastel hues.
- Opaque white glass: Glass having the appearance of white porcelain, opacified usually with tin oxide.

My purpose in presenting these definitions is to point out that the terminology for “white” glass is somewhat technical, overlapping, and subject to observation of any particular item. In all cases, a light-dispersing agent is added to the glass such that its appearance is based upon *reflected* light.

Over the course of my collecting, I have acquired a handful of “white” glass steins, which are seen in the accompanying photos.

Picture 1a-b: Floral-enamaled milk glass stein with farmer occupational inlay, ca. 1800. The thick wall and handle of this stein make it almost entirely opaque. The height of the body of this stein is 7"; the stein stands about 9-3/4" overall. In addition to farm implements on the inlay, the verse reads:

*Gott gebe Sonnenschein und Regen  
Un dazu seinen Vater Segen*

God give sunshine and rain  
And the Father's blessing too

Picture 2: Floral-enamaled milk glass stein, ca. 1800. The body of this stein is just slightly taller than the first stein; overall they are the same height.

Picture 3a-b: This is an earlier stein than the first two. Picture 3a was taken with flash, picture 3b was back lit to show the “fire” effect which becomes visible when a light source is behind the stein. The stein has thinner walls than either of the first two, which makes it less opaque. Note also the slightly grayish tone of the body in Picture 3a; I call these steins “skim milk” glass.



## Gambling Dice Beaker

By Martin Kiely

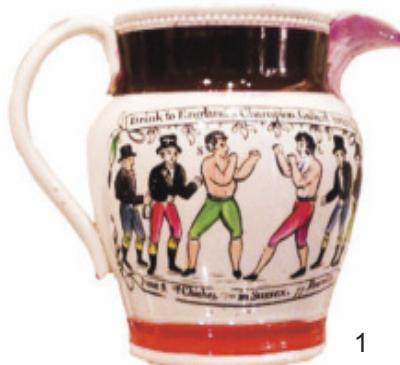
The people of England loved to gamble in the 18<sup>th</sup> and 19<sup>th</sup> century.

The South Sea Company in 1711 loaned 7 million pounds to the British Parliament which they would use to finance the war against France. The government agreed to pay the company interest on the loan plus granted them the right to trade in slaves with Spanish America. The Treaty of Utrecht signed between Great Britain and Spain two years later severely limited the South Sea's Company trading rights. The company ceased to be a trader to Spanish America and became a bank lending money to Great Britain in direct competition with the Bank of England.

False reports of huge profits drove their stock prices up. King George the 1<sup>st</sup> of Great Britain became a company governor which enhanced their reputation. Everyone wanted in, stocks soared in value allowing the South Sea Company to loan even more funds to the British Government. It became nearly impossible to purchase shares in the company. Other fraudulent companies sprang up to meet the demand promising huge returns. One bold faced venture sold shares in a company that was so secret they could not reveal any details. Lords and ladies, rich and poor, gambled their life savings on these ventures.

The South Sea Company stock reached a high of 1,050 pounds before crashing in 1720 to 124. Many stockholders were ruined, 462 members of the House of Commons and 112 Peers (members of The House of Lords) lost fortunes. Suicides were common. All the directors of the company were arrested, and their estates seized. The government invoked the riot act and the Ponzi scheme which made so many people destitute, became known forever more as the "South Sea Bubble" which burst and left England in severe financial distress.

The middle class made their money through trade and industry. Knowing how hard they had to work for their wealth most were hesitant to gamble. The upper class who owned much of the land and greatly influenced the government loved to gamble with their peers in London gentlemen's clubs which were referred to as "the golden halls." The poor had little or no way to move up in society. Gambling appealed to them as much as to the elite class as the only possibility to improve their lot. Gambling establishments (many doubled as pubs) frequented by the lower classes were known as "the copper hells."



1

Bare knuckle boxing was a blood sport which was illegal in Britain. Picture 1 is a cider jug commemorating a fight between the English champion Tom Spring who was sponsored by the 11<sup>th</sup> Duke of Norfolk and the Irish challenger John Langan in 1824. Tom was light on his feet and moved very quickly. John was much heavier and slower than Tom. A comparison could be drawn between Mohammed Ali and Sonny Liston. There were hidden dangers attending an unsanctioned event, one hastily erected section of the stands collapsed injuring many fans. The fight was so gruesome that the spectators screamed it should be stopped.

After 77 rounds Spring won by knocking out Langan. In kindness, seeing John was finished, he refused to throw

the knockout blow, but instead shoved him to the ground. People gambled heavily on who would be the winner of the match. The location of the fight was spread by word of mouth in the hope the police would not raid the event.

The fourth Duke of Queensberry bet 1000 guineas to 500 guineas that, if the fight he was watching continued for another 10 rounds, nobody would be able to put a sovereign (about the size of a quarter) anywhere in the ring without it being smeared with blood. Even though these bare-knuckle fights were illegal they were well attended by society's elite. King George IV had 18 prize fighters work as ushers at his coronation. The best fighters were amply rewarded for their travails allowing some poor young men to rise out of poverty. Tom Spring bought a tavern in London on retirement. Shortly thereafter Tom abandoned his wife, either an utterly selfish act, or possibly the result of too many brutal head blows. She ended her life in a workhouse, a place for the poor to earn enough to live set up by the city. Tom eventually succumbed to alcoholism which led to his death.

Boxers were not the only participants in illegal blood sports which attracted heavy betting on the outcome. Pubs attracted gamblers by hosting cockfights which require no further explanation.



2

Picture 2 is an Elsmore and Foster Jug depicting a cock fight circa 1860 which gives us an idea of the popularity of the sport. Another way to draw in customers to drink and bet was a blood sport where gentlemen would bring their dogs to the pub. Rats would be released into a pit from a burlap bag where a dog was waiting. Patrons would bet on how long it would take to kill or maim all the rats. Duck baiting also attracted gamblers. A duck whose wings were pinned down to prevent it flying away was placed in a large tub. A dog would attempt to catch the duck who could only dive to escape his jaws. Again, the bet was how long the duck could avoid capture. Thankfully the Royal Society for the Prevention of Cruelty to Animals banned cock fighting, duck and rat baiting by the end of the 19<sup>th</sup> century. The society is so affective today that abusing an animal in Great Britain can sometimes result in a longer sentence than the similar abuse of a child.

The upper classes were considered ladies and gentlemen whose word was their bond. As a person of honor you were duty bound to pay your debts. Gambling was so popular in London that sometimes a lord lost so much he would commit suicide to avoid disgrace. A lady at that time relied on her husband for her allowance. Her only resort when she lost heavily was to sell herself in very private pleasure houses to pay off her creditors.

The British Government was concerned about the stranglehold gambling had on their countrymen. Gentlemen who could not, or would not, pay their gambling debts were sued by their creditors. The gambling act of 1845 stipulated you could not take a person to court over unpaid gambling debts hoping to eliminate credit. That section of the act along with many others attempted to curtail gambling in Great Britain.

Picture 3 shows a satirical print titled "Ruin'd at a Gaming Table" by William Hogarth, published in 1768. It depicts Tom, raving mad on his knees, with his hand raised up after losing his fortune in a dice game.



3

One notable example of a man who elevated his station was William Crockford (Crocky to his friends). He was born in 1776 into a family of fishmongers who lived in Temple Bar, a London slum. William had little education and began his working career in the family trade. His great gift was his ability to calculate numbers and odds quickly which greatly benefited him as a gambler. He frequented the "copper hells" where he was usually winning. The stakes were low so accumulating wealth was a slow task. Hazard is a game in which the winner is decided by the roll of two dice. Craps is an offshoot of hazard. Money changes hands very quickly when you play hazard.

Picture 4, titled "Kick-up at the Hazard Table," is a painting by Thomas Rowlandson (1787) is displayed at The Metropolitan Museum of Art. Guns drawn, a chair raised to smash the British officer pointing one pistol, and a bottle raised to hit the Frenchman with a pigtail holding the other pistol, tells us the game got a little out of hand.

Rowlandson knew the perils of gambling all too well. Inheriting a large legacy in 1789 he gambled heavily and was destitute by 1793. Little or no skill is involved in the game of hazard so Crockford concentrated on cribbage where a man with his mathematical skills would have a distinct advantage. In one game his opponent was betting and losing heavily to Crockford. In a desperate attempt to recoup his losses he gambled higher and higher stakes till he lost the equivalent of \$250,000 in today's money.

Crocky was now a very wealthy man who decided the fastest way to make more money was to build a casino on



A KICK-UP AT A HAZARD TABLE!

4



5

St. James St. near Buckingham Palace  
Picture 5. The plan was to build the most prestigious gambling establishment in London. Membership was strictly by invitation which was only offered to the cream of London society, and foreign ambassadors. The Duke of Wellington frequently visited the club. He never gambled but as the victor of the Battle of Waterloo and possibly the most respected man in England, he was always welcome.

Some London gaming houses cheated their clients. Crockford ran an honest game. The house cut from the game of hazard added quickly to his wealth. Eu-stache Ude was a world-renowned chef who cooked both for Louis XVI and Napoleon's mother. Crocky hired him to cook at Crockfords for 2,000 pounds a year (\$275,000 US dollars today). The finest wines and gourmet meals were served at reasonable prices. After midnight snacks and drinks were free. The club was so successful it is estimated Crocky amassed a personal profit of 1,200,000 pounds, all taken from the purses of the upper class. In his later years he made numerous bad investments which considerably diminished his fortune.

Picture 6 shows an 800 ML copper 19<sup>th</sup> century Georgian gaming beaker which was originally silver plated. Of the eight cups I have seen for sale over the years, only one still had a silver coating, which I think was recently re-plated.

Overuse, over polishing, or more probably, poor-quality plating are the cause of the other seven cups showing just a hint of silver coating. None have a maker's mark. All the cups have eight half pennies, Georgius the 3<sup>rd</sup> encased

in the body which is cut out so both sides of the coin are visible. There is a recessed glass bottom (Picture 7) encased in clipped glass, complete with dice, and a heavy folded and turned foot rim. The glass bottom is recessed to protect breakage when the beaker is banged down on the table which would occur frequently whether you won or lost the bet.

These cups were used in "the copper hells" by the lower classes where gambling was forbidden.



6



7

My beaker, Picture 8, has an engraved head of a griffin above a crown. Below is a banner "Grata Quies" (rest is pleasing). Another cup has an engraved head of a Grand Stag resting on a bell-shaped base. A third beaker has a heart with wings which symbolizes freedom. A fourth beaker has an engraved heraldic lion with a banner underneath with Latin words which I cannot see clearly. The other four cups have no engraving.



8

All the beakers I have seen have two reinforcement rings near the bottom with one exception which has one bottom ring and a second ring around the middle. If the police raided a pub the beaker could quickly be turned upright and filled with beer so the patron could not be arrested for gambling.

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## Let's At Least Try to Get It Right

Ron Gray's article in the September 2000 issue of *Prosit* (*Why Steins Have Lids—A Lost Cause*) reminds us of the widespread—and incorrect—belief that steins were required by German law to have lids in order to prevent spread of the Bubonic Plague. With Ron's rejoinder in mind, your editors are initiating a series of short articles about unfounded myths, mistaken beliefs, incorrect theories, incorrect terminology and other errors which infest our hobby. Ron points out that "once something gets in print, it is hard to erase." It is hoped that this series will inform our members who are unaware of these errors, remind our members who do know about them, and hopefully encourage all of us to be careful not to spread these errors when we tell our friends, family and associates about our hobby.

### What is a Crest?

Various stein books and catalogs, and yes, even *Prosit*, repeatedly use the term *crest* when referring to an entire *coat of arms*. These terms may seem to be interchangeable, but this is definitely wrong.

The field or practice of heraldry dates back to medieval times, and has roots in armored combat (or, at least, armored contests). The shields carried by the contestants were decorated with various symbols or devices in order to uniquely identify their wearer. These became such a useful identifier that they were used as personal seals to execute formal agreements, such as treaties. Over time they also became hereditary, i.e., passed from generation to generation with specific changes made to identify the inheritor. In more modern times, coats of arms were adopted as a means of identification by organizations, states, cities, districts, and so on, in which case heredity ceased to be a characteristic. As the artistry of the shield developed, it was embellished with other elements in order to form an *achievement* or *coat of arms*.

There are three types of coats of arms which stein collectors are most likely to encounter: familial or nobility; civic; or student association. We will use an example of each type in this article.

While the field of heraldry is complex and uses specialized terminology, this article focuses on the broad misuse of the term *crest*. What is the difference between a coat of arms and a crest? The crest is only one part of the overall coat of arms. It is the three-dimensional object at the top of the arms.

As we have frequently seen in recent years, misuse of language and attempts to redefine commonly understood English terminology undermines understanding and creates opportunity for mischief-making. It's a simple matter to use the correct term and to use the term correctly; let's try to return the *crest* to its proper place.



Left: The armorial achievement or familial coat of arms of Richard Greene (English), the **crest** in the form of a stag's head at the top of the arms.

Below the crest are a royal crown, the helm, the mantling, the shield and a motto. The sole *essential* part of the arms is the shield and the charges it bears.

Below right: Mettlach plaque #2459, the civic arms of the city of Hanover, the **crest** in the form of two buffalo horns in gold and red at the top of the arms.

In medieval times a number of tower-gates guarded the city; one is depicted on the shield. Also seen are the golden lion of Braunschweig and the trefoil which first appeared on coinage in the 15th century.



Left: Mettlach stein #1526 decorated with a student coat of arms (Wappen), the **crest** in the form of three feathers (*Federbusch*) displaying the student association colors at the top of the arms.

## A Bacchanalian Procession English Stein

By Salvatore Mazzone

Florida Sun Steiners



1



1a



1b



**Picture 1. My Henry Bourne Stein.**

With time on my hands due to the COVID-19 lockdown, I've been rummaging through my stein collection and doing some research to see what hitherto unknown bits of information I might uncover about them. One of the ones I recently took a look into is a handsome English stein I acquired in 2011 that depicts a group of ancient musicians and revelers executed in deep relief (Picture 1). It is 6-3/4 inches tall to the top of the lid (7-1/4 inches to the top of the thumblift), 5-1/8 inches in diameter at its base, and approximately one liter in capacity. The antique dealer that I bought it from dated it as c1880, and my research indicates that that seems about right.

The stein was once completely silver plated, but years of polishing by previous owners has removed much of that plating, showing the underlying copper plating that was used to form a stable base for the subsequent silver plating.

The underside of the stein is marked with the hallmark HB inside of a rectangle and my research revealed that this was the mark of the Henry Bourne Company of Ludgate Hill, Birmingham, England. Bourne registered his company's mark in October 1871 and



1c

worked as a maker of fine sterling and silver plated articles until retiring in or around 1899. His son Henry Hutton Bourne succeeded him. The firm subsequently closed in or around 1910.

The interior of the stein and the stein's lid is bright and untarnished and may have been Rhodium plated. Rhodium is the most expensive metal on the planet, even more so than gold or platinum, and is extremely rare. In addition to being highly lustrous, non-tarnishing, harder than silver and gold, and highly durable, it is corrosion resistant and hypoallergenic, properties that make it safe to drink from. A stein with such an

interior would have been a premium item destined for an upscale clientele.

My research also uncovered the look-alike stein shown in Picture 2. This stein was sold in The Stein Auction Company's February 27, 2014 auction. I initially thought that this was another copy of my Henry Bourne stein, but closer inspection of both, and the reading of the stein's description, disabused me of that idea. The description read: "Copper stein, 1.0L, 7.5" ht, marked J. G. & Sons, John Gilbert & Co., Birmingham, relief, silver plated base, top rim and handle." Despite the description, the copper is likely just copper plating underlying what was once a fully silver plated surface. Although the accents, thumblift, and handle are somewhat different than those on my stein, and the picture in the lid is rotationally offset by 90° from mine, the close similarity is striking.

John Gilbert, I learned, was active from 1812 as an "Old Sheffield" maker. Old Sheffield is a layered combination of silver and copper that was used for many years in a wide range of household articles. His firm was listed as having three facilities in Birmingham, England. In 1865, the company was



2



2a



2b

Picture 2. John Gilbert Stein.

listed as "Silversmith and Electroplater" with production still in Birmingham, but also with a business office in London. In 1880, the firm was converted to a limited liability company under the name of John Gilbert & Co Ltd. I was unable to locate any information as to when they ceased operations.

Given the striking similarities between the Bourne and Gilbert steins, and the fact that both companies were in Birmingham, I half expected to find information of an alliance of sorts between them, or possibly an acquisition of one by the other. However, I was unable to find any such information.

But wait! Continued research uncovered yet another look-alike (Picture 3) which was sold by Bonhams Auctions on December 8, 2003. The description simply said, "A GOOD LIDDED TANKARD, makers mark A&NCSL, decorated with a Bacchanalian procession, the hinged cover with a bare



3

Picture 3. A&amp;NCSL Bacchanalian Procession Stein.

breasted classical maiden, insulated handle." Other than the apparently intact and polished silver plating, the stein appears identical to mine.

A&NCSL was the hallmark of the Army & Navy Cooperative Society Ltd, and there is a very interesting story here. The A&NCSL was an innovative cooperative established in London in 1871 "to supply members with goods for domestic consumption as cheaply as possible without profit." Membership was restricted primarily to military commissioned and non-commissioned officers and their families, but friends of members and officials from the civil service could also join by introduction. In addition to purchasing inventory from manufacturers at wholesale, the Society itself also manufactured and commissioned the manufacture of items that then bore the A&NCSL hallmark. The Society quickly became a booming operation and, with a large demand from members in India, stores were opened in Bombay, Karachi, and Calcutta. It changed its name in 1934 to The Army & Navy Stores Ltd. and was eventually taken over by The House of Frazer in 1981.

It is very likely that the stein shown in Picture 3 was not manufactured in one of A&NCSL's own workshops, but instead was commissioned to an external manufacturer, perhaps either Bourne or Gilbert. Indeed, it is quite possible that the steins marketed by the three companies may have all actually come from a single source.

There are many Bacchanalian scenes throughout the art world that have been executed in various media. In viewing the steins in Pictures 1, 2 and 3, have you wondered, as I had been wondering, why this particular scene seemed so familiar? It turns out that it is extracted from the famous Borghese Vase, which sits in the Louvre museum in Paris, France (Picture 4).



Picture 4. The Borghese Vase.

Sculpted in Athens, Greece in the first century BC, the Borghese Vase is a monumental marble kylix standing over 5½-feet tall depicting a Bacchanalian procession. Satyrs and maenads (female followers of Dionysus) dance to music, accompanying Dionysus and his wife Ariadne, who preside over the revels. One Satyr collapses, drunk, a reminder of the excesses that often took place at these affairs.

This scene has been reproduced in many works of art. The vase itself has been copied in marble, bronze, porcelain, alabaster, earthenware,

stoneware, faux-stone, and who knows what else. The scene has further been reproduced in bas-relief sculptures, engravings, drawings, and paintings. Pictures 5-9 illustrate just a few of these.

There are, of course, many beer steins decorated with various Bacchanalian scenes. And, given all of the many places where the Borghese Vase Bacchanalian Procession scene has been replicated, it should not be a surprise to find it on one or more beer steins. But I am left to wonder: Why are English silver plated steins the only examples of this that I have been able to

find? Could it be that perhaps just a single stein producer, an English one, was the only one to ever use this image on a beer stein which, with small variations, was then marketed with hallmarks from three different companies?

Should anyone reading this know of other examples of beer steins decorated with the Borghese Vase Bacchanalian Procession scene or can, in any way, shed further light on this question, please feel free to contact me or provide the information in a follow-up **Prosit** article.



5



6

**Picture 5. Borghese Vase Reproduction  
Giacomo Zoffoli, Bronze & Marble, c1793.**

**Picture 6. Borghese Vase Reproduction  
Wedgwood, Blue Jasper Stoneware.**



7

**Picture 7. Red Chalk Drawing.  
"The Draughtsman of the Borghese Vase"  
Hubert Robert c1775.**



**Picture 8. Engraved  
Borghese Vase Scene,  
Late 19th Century.**



**Picture 9. Borghese Vase Scene - Wedgwood Bas-relief.**

## Free Beer Stein With Order Of Beer

By Ronald E. Gray

When was the last time you got a free beer stein when you ordered a beer? In the late 1890s and early 1900s, beer steins were a popular promotion item used to sell beer. I saw this 1910 ad from the *Los Angeles Times* shown below.<sup>1</sup> Old Plantation Beer was a product of Old Plantation Distilling Company located at 108-110 South Broadway in Los Angles. In my article on the Bennett Brothers that appeared in the December 2017 *Prosit*, I showed an ad for Standard Brewing Company promoting six mugs with the purchase of their beer. The maker of the mugs is unknown, but they were made in the United States. The artist of the paintings used on those mugs is also unknown, but most likely was inspired by Eduard von Grützner (1846-1925) who was noted for his paintings of monks usually drinking wine or beer. The days of free beer steins are long gone ever since Anheuser-Busch discovered they could make selling beer steins promoting their beer a separate line of business.



Side view of Marzi & Remy 1903 and mark on the bottom of the stein.

Of course, there was a catch, you had to buy a case of beer (12 quarts of beer) for \$1.00 to get the free beer stein. I was able to identify the beer stein as being Marzi & Remy mold 1903 (below left), a 0.5 liter stein listed as *Practical Joke* in The Beer Stein Library's Marzi & Remy catalog. The scene is the central image of a Hugo Wilhelm Kauffmann (1844-1915) painting dated 1891 entitled *Bier in Bombardon gießend* (Beer Poured in a Tuba). A Bombardon is a deep-toned bass tuba usually found in military bands.<sup>2</sup> The instrument was named for the Italian bombardone, a contrabass pommer (bombard) which formed the bass of medieval orchestras.<sup>3</sup> The elderly gentleman is not wearing a military uniform, but he could be a veteran of a military band. Herr Kauffmann was noted for his small oil paintings on wood.

Marzi & Remy thought the painting was so funny that it featured it on six other steins (molds 67, 207, 251, 254, 3080

and 3162). Reinold Hanke also featured the painting on mold 1592 and Roszkopf & Gerz featured the painting on mold 850. If the same scene is used by more than one manufacturer, that is usually a sign that it is based on a painting.



Hugo Wilhelm Kauffmann's 'Bier in Bombardon Gießend' painting (1891) and front view of Marzi & Remy 1903.

Many Tyrolean scenes on steins are credited to paintings by Franz von Defreger, but unless you know the painting, it is considered to be unknown if the scene is based on a painting, let alone a particular artist.

The stein, owned by Ray Woodhams, is featured on MySteinCollection.com, and is shown here next to the Herr Kauffmann painting.<sup>4</sup>

Mystery still surrounds this stein. How was the artist known, but the title of his painting not disclosed? What happened when the elderly gentlemen awoke? Did he play his tuba and blow a fountain of beer over everybody?

### References:

1. Newspapers.com, *Los Angeles Times*, Sunday, May 8, 1910, page 22.
2. [https://en.wikisource.org/wiki/1911\\_Encyclop%C3%A6dia\\_Britannica/Bombardon](https://en.wikisource.org/wiki/1911_Encyclop%C3%A6dia_Britannica/Bombardon)
3. Wikisource.org, Encyclopedia Britannica/Bombardon.
4. <http://www.artnet.com/artists/hugo-wilhelm-kauffmann/>



## Detachment to the NCO School at Fürstenfeldbruck

By Wolfgang Schackert and Peter Meinlschmidt (Master Steinologist)

We would like to present to you a Bavarian regimental stein whose original owner has been detached to the NCO School (*Unteroffiziersschule*) at Fürstenfeldbruck during his second (last) year of service.

We are looking at a half liter porcelain stein with a prism lid and the Bavarian lion thumblift. The original stein owner, Paul Schneider, served with the 8th company of the 17th Royal Bavarian Infantry Regiment "Orff" in Germersheim. The service years 1906 - 08 are inscribed on the stein. The center motif of the stein shows a view of the Bavarian garrison town of Germersheim framed by a standing soldier on the left side. Beneath the view of the garrison town is a medallion showing a half-length portrait of the regiment's honorary Colonel or, as he was referred to in Bavaria, the regiment's "owner" (*Inhaber*), General Karl von Orff whose name the regiment has carried as an honorary title since 1878. Besides the medallion we see the Bavarian motto "*In Treue fest*" (firmly and loyally) and to the left of the medallion a lozenge-shaped Bavarian coat-of-arms. The

right-hand top lateral view shows a farewell scene and beneath it a bivouac scene. The top lateral view on the left side of the stein shows the well-known (humorous) Bavarian scene where young women write to protest a notice by the King that he would need soldiers and he could not spare even a single one of the young men. The scene beneath it shows a simulated battlefield scene.

General von Orff, whose portrait is shown in the center motif, was born in 1817, was promoted to the general's rank in 1870, and died in 1895. Normally, the regiment's honorary title would have been lost with the death of the unit's honorary owner, but in this case, it was decided that the regiment should retain its honorary title "Orff."

The regiment was established on 1 October 1878 in the Bavarian fortress town of Germersheim where it remained until 1914. Located on the left bank of the Rhine River and geographically separated from mainland Bavaria, Germersheim was adjudicated to the Kingdom of Bavaria along with

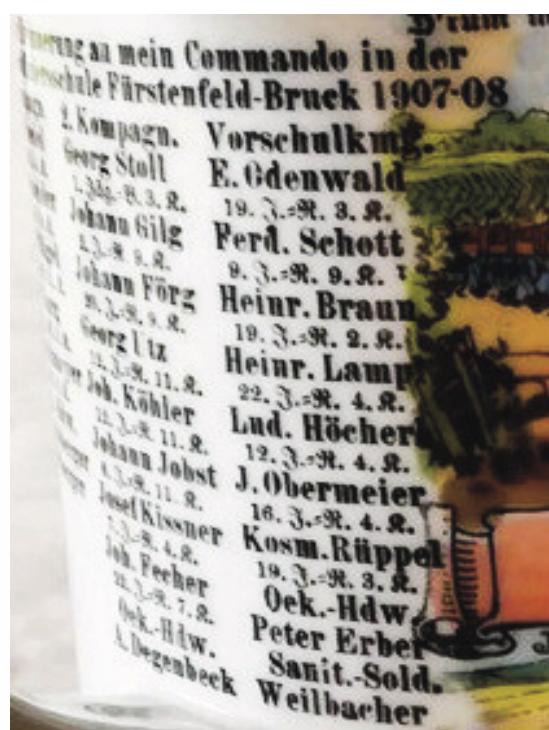
the adjoining "Palatinate District" in 1816. From 1834 to 1861, it became the largest Bavarian fortress town forming a bastion against France and accommodating some 3,000 soldiers prior to 1914. Besides the 17th Infantry Regiment, elements of a Bavarian Foot Artillery Regiment as well as a supply company were also based in Germersheim.

The roster on this stein shows something quite out of the ordinary: for his second (last) year of service Paul Schneider was detached to the 1st Company of the Royal Bavarian NCO School (*Königlich Bayerische Unteroffiziersschule*) in Fürstenfeldbruck. This detachment must have been a great distinction for him, since without him, only four more soldiers and two permanently employed craftsmen were attached to the 1st company of the NCO School. Eight soldiers and one craftsman were attached to the 2nd company of the NCO School and seven additional troops, one craftsman and one medic were dispatched to the and the Prep School were both located in a former monastery.





The first two columns of the comrade roster.



The third column of the comrade roster.



Closeup of the picture under the prism lid.

The Royal Bavarian NCO School and the Prep School would prepare young men between ages 15 and 17 who would like to serve as non-commissioned officers in the Bavarian Army. Their training and education would last for two years and they were supposed to re-enlist after graduating from the Prep School. The students at the NCO School were voluntary conscripts or graduates from the Prep School aspiring for an NCO career. They, too, had to re-enlist after graduation. The latter students were considered military service members and wore a uniform. Their training and education at the NCO School would normally last for three years.

It is very interesting to see from the comrade roster of this regimental stein that conscripts could also be detached to training installations, such as an NCO School, after their first year of service (after which they were considered fully trained). This regimental stein is a fine example.



Contemporary postcard of the former monastery turned into an NCO School at Fürstenfeldbruck near Munich.



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