



Vol. 2, No. 118

The Beer Stein Magazine

June 2021

**Photos From the Road  
56th Installment  
By Ron Fox**



**Meet your friends at the SCI Convention  
in historic and scenic Brandywine Valley!**



**Mettlach at the AMOCA Museum - Part 4a  
The Evolution of Relief, Cameo and Phanolith Wares  
By Roy De Selms**

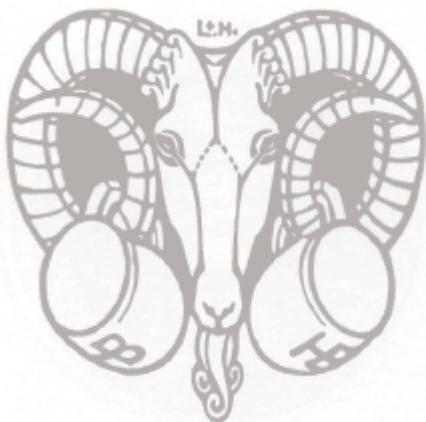


**Christian Symbolism Depicted  
on Creussen Apostle Steins  
By Mike Adkins**



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

This is the third is an ongoing series of short articles attempting to discourage the repetition of incorrect "facts" or terminology which we encounter in our hobby. Previously:

- Why Steins Have Lids - by Ron Gray, Sept. 2020
- What is a crest? -- March 2021

## V&B Mettlach #2075 The Telegrapher's Stein NOT!!

Etched Mettlach stein #2075, which displays telegraph wires and poles clutched in the talons of an Imperial eagle, is widely known as "The Telegrapher's Stein" (Pictures 1a and b). Although the telegrapher is indeed a railroad worker, this stein honors *all* railroad workers, as evidenced by both the inlaid lid and the symbolic shield on the breast of the eagle. It was listed in the original V&B catalogs as *Sinnbilder der Eisenbahn* (symbols of the iron road or railroad).

The lid of this stein depicts a railroad engine fueled by a large Hofbräu Haus stein, along with the words *Nur immer einen guten Zug*, which translates as "always another good chug." In a delightful twist, these words have the same double meaning in both English and German.

The winged wheel on the shield is often used as a symbol of transport, in this case, the railroad.

This stein is often considered as a "mate" to V&B Mettlach stein #1856 (Picture 2a and b) which celebrates the *Deutsch Reichs Poste* (German Imperial Postal Service).

Both of these steins were designed by Otto Hupp, perhaps Germany's best known and certainly most prolific heraldic artist. Hupp designed thousands of civic and family coats of arms, many featured in the series of *Münchener Kalendaren*, and a large number of steins for V&B Mettlach (see *The Artistic Contribution of Otto Hupp to the Manufacture of Stoneware in Mettlach* by Master Steinologist Therese Thomas in the September 1994 issue of *Prosit*).



Picture 1a and b - Mettlach stein #2075 (the Railwayman's stein).

### References:

- Other Occupational Steins from Villeroy & Boch*, Roy De Selms, Prosit, September 1979
- Mettlacher Steinzeug, 1885-1905*, catalog reproductions reproduced by Hans J. Ammelounx, Saarwellingen, 1975

Picture 2a and b - Mettlach stein #1856 (the Postman's stein).

## SCI'S 54<sup>th</sup> Annual Convention, Wilmington, DE

SCI's 54<sup>th</sup> annual convention will be held in Wilmington, Delaware (Picture 1), October 5 through October 9, 2021. There will be two days of pre-convention activities: tours on October 5, and a commercial auction by Fox Auctions on October 6. The convention itself is Thursday through Saturday, October 7 through 9. Check-out from the hotel is Sunday, October 10.

The convention hotel is the Sheraton Suites Wilmington Downtown, 422 Delaware Avenue, Wilmington, DE, 19801. Although it is conveniently located downtown, the hotel is easily reached from Interstate - 95. It is about 18 miles from Philadelphia International Airport and one mile from Wilmington's Amtrak station. Delaware has no sales tax, and the hotel is about 15 minutes from Christiana Mall.

The hotel has been newly renovated. All suites have a living room and a separate bedroom. The living room sofa converts to a sleep sofa. Picture 2). Each suite has a high tech table with a switch to raise or lower its height and connectors to charge your phone and other electronic devices. The hotel has a complimentary shuttle that holds eleven passengers and operates within a two mile radius.

Wilmington was first settled in 1638 by Swedish immigrants, and their influence is still felt. The Kalmar Nyckel (Picture 3), a replica of the ship that brought the first settlers, is a popular



attraction. Old Swedes Church is one of the oldest still functioning churches in the United States. The reigning queen of Sweden in 1638 was named Christina; and Christina, or Christiana as the early settlers mispronounced it, is still a prominent place name in the Wilmington area.

But it is the du Pont family properties that are a prominent part of Wilmington's landscape. The du Pont's original works, founded in 1802, produced gunpowder. Family members built mansions including Winterthur with its many collections of antiques. They developed gardens so large that trams are provided for visitors. Longwood Gardens is a favorite.

The convention rates at the Sheraton Suites Wilmington Downtown are \$112 for a single suite or \$122 for a double suite with two queen size beds. Indoor self-parking is complimentary for hotel guests and \$6 per day for other convention attendees. These rates are available for three days before and

three days after the convention period on a space available basis. To secure these rates reservations must be received by the hotel on or before Saturday, September 4, 2021. To make room reservations phone 1-888-627-7040 or 302-654-8300. Say you are with Stein Collectors International. Or, make a reservation online at: <https://tinyurl.com/kt6nzbtm>.

We have blocked fewer hotel rooms than normal because of this year's unusual circumstances. Once our block is full, there is no guarantee that rooms will be available. So, we urge you to make your hotel reservations early.

There are two easy ways to register for the convention: (1) Using the form which will be distributed to members and will also be on the SCI website. Mailing instructions are on the form for payment by check or money order. (2) Online with PayPal via a link on SCI's website: [www.stein-collectors.org](http://www.stein-collectors.org).

The registration fee is \$495 for a cou-



ple and \$265 for a single registration. The registration fee includes three buffet breakfasts, two diners, the hospitality room, and the convention stein. It also includes the program of speakers, round tables, stein sales and members' auction.

## PRE-CONVENTION ACTIVITIES

### TUESDAY, OCTOBER 5

Three tours are planned for Tuesday, the first pre-convention day. In the morning you can choose to visit either the Hagley Museum (Picture 4) or Winterthur (Pictures 5,6). The afternoon tour goes to the historic district of New Castle.

#### HAGLEY MUSEUM

Hagley is the site of the gunpowder works founded by E. I. du Pont on the banks of the Brandywine River in 1802. The mills were stone on three sides and wood on the side facing the river, so the force of an explosion would go over the river. In spite of strict precautions, there were explosions. A bus takes visitors through the museum's 235 acres.

Our guided tour includes the gunpowder mills and restored buildings in the workers village. We will see demonstrations in Hagley's nineteenth century machine shop as well as a black powder explosion. We will also visit the first du Pont family home in America, their first office and first garden. We will see how the family lived, worked, and played at Hagley.

Hagley's restaurant is not currently open. However, we have reserved space for a catered lunch in a museum building that is now used for special events. Lunch is included in the price of the tour.

#### WINTERTHUR

Winterthur is a 175 room mansion on a nearly 1,000 acre estate. Henry Francis du Pont gradually trans-

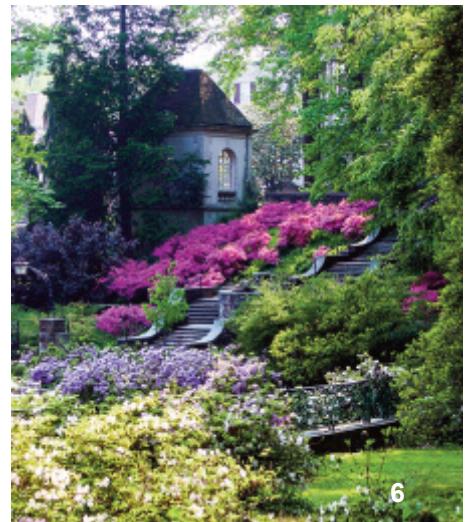


formed it to house his many collections. He originally collected European art and decorative arts, and in the late 1920's he began collecting American items from the 1600s to the 1800s. His collections are displayed in period rooms so even the rooms are part of the collection. His collections were so large that he built a 30,000 square foot gallery in addition to the mansion.

Winterthur's cafe is open, and lunch is on your own in the cafe. We may also enjoy Winterthur's 60 acres of gardens.

### NEW CASTLE'S HISTORIC DISTRICT

New Castle was founded in 1651 as a Dutch colony and later became Delaware's first capital. The city's historic district has 461 period buildings and is on the National Register of Historic Places.



The New Castle Historical Society has developed a tour for us. We will begin with a walking tour to learn about the many taverns that existed in New Castle from its founding to about 1840 and the roles they played. (They were more than places to drink.) Only one is still a functioning tavern. Following the walking tour, we will go to the Arsenal to view antique drinking vessels from the Historical Society's collection.

The third part of our visit will be a guided tour of Amstel House (Pictures 7,8), a 1738 Georgian mansion and home to Delaware's seventh governor. In October Amstel House will feature a special exhibit of eighteenth century mourning practices.

## TUESDAY, OCTOBER 5

Attendees may choose one of two tours on Tuesday morning: the Hagley Museum or Winterthur. Buses for both tours will leave the hotel at 9:15 AM. A catered lunch is included in the Hagley tour. Lunch on the Winterthur tour is on your own in the Winterthur cafe. Buses from both tours will return to the hotel at approximately 1:45 PM.



7



8

Buses for the New Castle historic district tour will leave the hotel at 2:30 PM. They will return at approximately 6:00 PM.

The Executive Committee will meet at 8:00 PM.

## WEDNESDAY, OCTOBER 6

The Board of Trustees will meet at 7:00 AM.

The major event of the day will be a commercial auction by Fox Auctions. The preview will be from 9:00 AM to noon. The auction will begin at noon.

A first timers' reception will be held from 5:00 PM to 6:00 PM. If you are attending your first SCI convention, the officers of SCI want to extend a warm

welcome. Enjoy hors d'oeuvres and drinks while getting acquainted with them and other first timers.

## CONVENTION ACTIVITIES

Each day of the convention will begin with a buffet breakfast.

We will have three speakers at general sessions:

1. **Mike Adkins** will speak on early stoneware: Creussen, Altenburg, and Annaberg.
2. **Albert Nameth** will speak on Bayreuth faience.
3. **Eric Salzano** will speak on ivory steins.

We will have seven round tables, each of which will be given twice. The round table leaders and their topics are:

1. **Jerry Berg** on "Daubenkrugs and Other Wood Staved Steins."
2. **Jack Clark** on "Bringing a Stein Back to Life: Researching Its Original Owner."
3. **David Harr** on "Stoneware Character Steins."
4. **John Harrell** on "Regimental Steins."
5. **Jim Sauer** on "Nineteenth Century Engraved Glass Steins."
6. **Steve Steigerwald** on "Identifying Unmarked Mettlach Steins."
7. **Walter Swett** on "Oktoberfest Steins."

## THURSDAY, OCTOBER 7

The convention will begin with the annual general meeting. We will then have the first two speakers: Albert Nameth and Eric Salzano.

The Stein Sales Room will be open in the afternoon. Steins can be consigned for the members' auction in the Stein sales room.

Thursday evening will be German Night at Harry's Savoy Ballroom, a Wilmington institution famous for its prime rib and other entree choices. We will begin the festivities by crowning Miss Beer Stein. We will also have the traditional best costume contests,

so bring your Lederhosen and Dirndls.

## FRIDAY, OCTOBER 8

The second day of the convention will begin with the first group of round tables. We will conclude the morning with sessions in which SCI officers explain their programs and discuss them with members.

The Stein Sales Room will be open again in the afternoon. Consignments for the members auction can be made in the Stein sales room.

The Afternoon Tea (extra cost option) is normally held Friday afternoon. As this is being written, we have not settled on a location for the tea. We expect that will be chosen by the time this issue of **Prosit** is delivered.

Dinner will be on your own Friday evening. There are a number of restaurants from casual to fine dining convenient to the hotel.

## SATURDAY, OCTOBER 9

The final day of the convention will begin with a presentation by our third general session speaker, Mike Adkins, speaking on early stoneware. Four round tables will complete the morning.

The members' auction will be in the afternoon.

The convention will conclude Saturday evening with a reception followed by dinner in the convention hotel.

The hotel and other venues advise us that they are following official guidance regarding covid-19. We hope that restrictions will continue to lessen in response to improved conditions, but some restrictions may still affect our convention. Of course, members who attend the convention should be vaccinated.

We look forward to welcoming you to SCI's 2021 convention in Wilmington. For any questions contact Richard Strom, [stromwk@gmail.com](mailto:stromwk@gmail.com) or 301-530-2403.



## Bombs, Raging Cannons, and the Three Stages of Intoxication

By Ron Hartmann  
St. Louis Gateway Steiners

The Germans have a way of poking fun at drinking and resulting hangovers. The stein featured in this lighthearted article is a personal favorite because the scenes makes me laugh. The stein (Picture 1) is a ½ liter, earthenware, Mettlach PUG 732 (1909), signed by Heinrich Schlitt. A fancy pewter lid (Picture 2) adds to the appeal of the stein.

The left panel (Picture 3) shows the first stage of overdrinking. A very happy fellow hangs on to a lamp post to avoid falling down. The scene is titled: ***Ein Fetzen*** which translated means “rag.” Today we might say “in tatters, limp as a rag.”



1



2

The central scene (Picture 4) shows an intoxicated man sitting on the ground leaning against a wall, sound asleep. An open stein rests on his lap. Overhead a symbolic flaming bomb is shown and the word, ***Bombenrausch***, meaning intoxicated, “bombed,” feeling like exploding bombs going off in his head. Sitting on a roost above the scene, a wise old owl wearing a spiked helmet and saber shines a searchlight down upon the sleeping drunk (Picture 5).

The right side panel (Picture 6) depicts the final stage after a night of heavy drinking. A very wasted fellow crawls up the stairs to his door. Unfortunately, he has lost his door key and must ring the ***Nach Glocke*** (night bell) to get in. But as luck would have it, the bell cord breaks! A disapproving moon frowns down upon him. This final stage of intoxication is titled ***Kanonen Rausch***, translated would be “cannon drunk” meaning his hangover will feel like the



3



4

sound of roaring cannons raging in his head next morning.

Heinrich Schlitt's clever sense of humor perfectly illustrates the three stages of intoxication. However, the depiction of the wise owl dressed in military garb and shining a military searchlight down onto the sleeping drunk puzzled me. Owls are often found on themes depicting overdrinking, but wearing a helmet and saber? After asking a several peers for their thought on the owl, it is likely the owl is simply carrying on the military theme of exploding bombs and raging cannons to represent ever increasing dreadful hangovers. It could be that this is the only example of an owl dressed this way. So, that's the hilarious story on this particular stein. Hopefully it will put a smile on our face, too.

It always pays off to closely study what's on our steins to have a full appreciation of them.



5



6

## Meet the Master Steinologist - Roy De Selms

By Joe Haedtke

Roy De Selms has undoubtedly impacted generations of collectors throughout his 65 years of contributions to our community. He has been a prolific writer, authoring over 60 articles for Prosit, and has given lectures throughout our community for decades. In addition to his written contributions, Roy was a stein auction pioneer from 1981 to 1991, operating one of the first mail-order auctions. Roy has also helped expand our community base by founding the up-state New York Chapter and has worked tirelessly to preserve the knowledge of our community by serving on the Board of Directors of the American Museum of Ceramic Arts (AMOCA), where he oversees the 3,400 piece Mettlach collection and the Wilson Trust. For his written work, Roy received the Jack Lowenstein Editors Award in 2003 and 2020; and also in 2003, Roy was recognized for all of his contributions when he became SCI's 33<sup>rd</sup> Master Steinologist.

**SCI. For many years, you have contributed to the stein community in various ways, but what was the first stein that started this lifelong journey?**

**Roy.** My first "stein," which could not be considered a stein since it did not have a lid, I bought in 1951 from the Ballfour Ceramic company in Attleboro, MA. I purchased the stein in anticipation of my graduation in 1954, and it was undecorated but was exactly how I had ordered it. On one side, I had "Roy" printed, and on the obverse side appeared "1954", the fraternity crest, and University of Washington. It was not until 1956 when I would acquire my first real beer stein.

**SCI. How did you acquire your first "real" beer stein?**

Roy. A young lady I met in Santa Cruz, CA, between school terms at Dartmouth College in Hanover, NH, took a trip to Europe in 1956. While in Austria, she bought me a 0.5L relief stein that bears the early Reinhold Merkelbach mark and "857 C" under the base. The verse on the sides read, "*Es nie zur wahren Freude bringt - Wer nicht liebt, tringt u. singt*" (True joy is not brought to those who don't love, drink and sing). Being very quick to recognize the wisdom in this saying, it became a motto of mine. My first authentic stein was very prophetic in a way.

**SCI. How was it prophetic?**

**Roy.** The romance with the young lady from Santa Cruz did not last, and by 1959, my new wife and I started my professional career with the Eastman Kodak Research Laboratory in Rochester, NY. In my leisure time, I would study the stein and fondle it, which being a gift from a former love, my new bride was, to say the least, jealous of the attention I gave the stein. So, as our first wedding anniversary neared, she ingeniously presented me with another stein. From there on, steins became my traditional anniversary present.

**SCI. How did you discover SCI, and what made you decide to join?**

**Roy.** In the Summer of 1965, I went to an antique show in Sausalito, CA, and saw a line of about three eight ft. tables with all old blue/gray stoneware steins that an older lady managed by the name of Polly. We struck up a conversation, and she told me about a stein club that was starting up, and somehow I made contact and became a member. I was not quite early enough to get on the "Founders List." However, after that list was published with addresses of members, it was reported that collections were being systematically stolen. By this time, I had accumulated 10 or 12 antique steins, and I was just as happy not to have been on the list. One of my aunts was married to an Army Colonel, and she gave me several very beautiful antique steins that they had brought back from Occupied Germany. Within a year, it was decided to issue numbers to SCI members and have all correspondence go thru headquarters. I think the numbers were given alphabetically, and mine was #52.

**SCI. Your history with SCI and the stein community is extensive, but a notable contribution is your Translations Illustrated webpage. What made you decide to undertake this project?**

**Roy.** Before WWII, about 75% of the scientific literature in the world was written in German. Two years of German for undergraduates and a reading knowledge of German and one other language were required for graduate students in

the sciences. After receiving my Ph.D. in Chemistry at Stanford in 1959, I found myself reading scientific German for the next 40 years while conducting chemistry research, mainly at the Kodak Research Labs in Rochester, NY.

This knowledge of the German language led me to establish the SCI website called Translations Illustrated. This site now has over 1,300 translations of German verses that appear on the pictured steins.

**SCI. Does your collection have a specific focus? If so, has it changed over the years?**

**Roy.** From my observations thru the years, I would say that my collecting paralleled most collectors that did not inherit their collections. In the beginning, I bought those that I could find, which were few and far between. Then I turned my attention to the more attractive steins, including Mettlach, glass, regimentals, and steins with special meanings. Last was the most difficult to find figural, Faience, and early stoneware. My collection was eclectic, with an emphasis on early blue/gray stoneware steins. All during this time, trading up and selling at local meetings helped. From 1981 to 1991, I did one of the first mail-order auctions advertised in **Prosit** called "Stein Signment Auctions," which significantly increased my knowledge of steins and showed me how steins made the rounds of various collectors. Today, I primarily buy, sell, and trade to other collectors and write about steins, but not accumulating steins.

**SCI. Over the years, you have seen thousands of steins, but is there one Stein that stands out as your favorite?**

**Roy.** My favorite is the stein designed by Franz Ringer with the verse: "*Ich sing mein Lied so gut ich kann*" (I sing my song as well as I can), and that has become my way of life at age 88.

**SCI. If you could give any advice for today's Stein collector, what would it be?**

**Roy.** Collect what is appealing to you and remember what the Chinese philosopher, Lao Tzu, said: "*The journey of a thousand miles begins with a single step.*" So it is with collecting steins - the largest Stein collections start with a single Stein. So do not be discouraged at the outset.



## A Rare Occupational Beer Stein

### A Barett Maker Stein

**By George Schamberger**  
SCI Master Steinologist

A very rare occupational beer stein is the *Barett Macher*, or Cap Maker. A very nice early example sold for €1,500 (~\$1,725) in 2012 by German auction house Dr. Fischer.



An occupational stein for the *Barettmacher* dated 1717.

A *Barett* is a form of hat or cap which came into fashion in Germany in the first half of the 16th century. Like most fashions, it took on a variety of forms, but at its essence it is a flat, round or square headdress made from wool knit, velvet, lined silk, often with a turned up brim. The beret is a type of barett.

The salt-glazed gray stoneware stein in Picture 1 includes a front-mounted pewter plate with inscription:

DI[E]SES VEREHRET DIE EHRSAME  
BRÜDERSCHAFT DER PAREH[?] -  
MACHER GESELLEN DEM HERR VAT-  
TER 1717

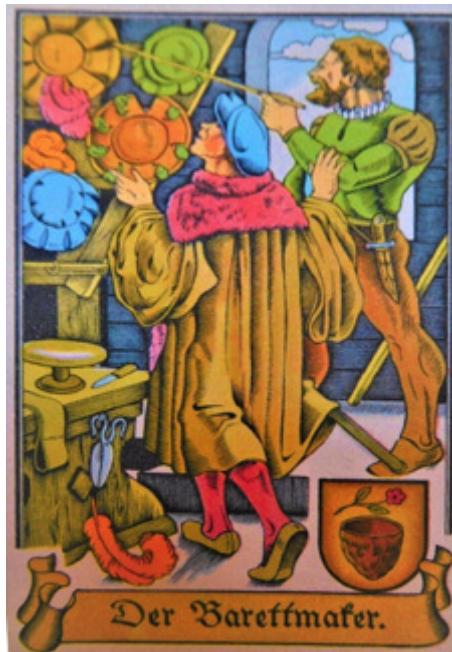
The venerable brotherhood of barett makers pays respect to the Lord Father 1717

The amusing inscription on the pewter lid identifies the original owner, while indicating that the stein was repaired.

M. JOHANN SALOMON KITTEL ALS  
BEYSITZER GEORG JAKOB WEBER  
ALS ALTGESEL VON NORDHAUSEN  
RENOV. 1726

M. Johann Salomon Kittel as owner  
Georg Jakob Weber as Old Donkey  
of Nordhausen, Repaired 1726

In the Middle Ages the barett makers in Germany were organized in their own guilds with their own rules.

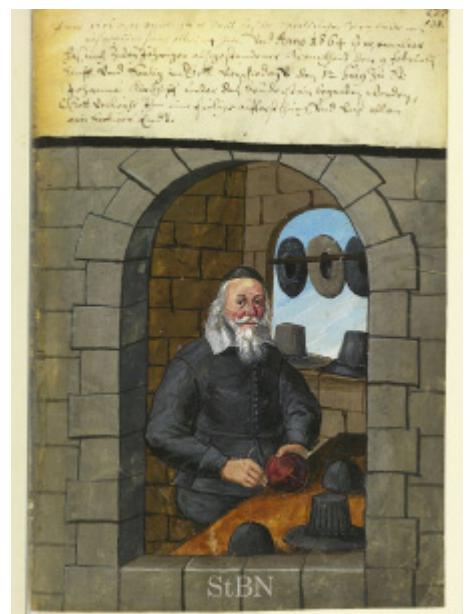


A Barett maker shows a customer different finished Barets. Note also the shield of the Barett makers coat of arms.

Originally a sign of the educated class, the barett has always been worn as a sign of distinction. In some localities the wearing of headgear was controlled by regulation. Peasants in the countryside were forbidden to wear baretts, while aristocrats, scholars, lawyers, doctors and civil servants were allowed to wear velvet and silk baretts.



The shield of the arms of the *Barettmacher* Guild in Nürnberg.



Davit (David) Hass, Nürnberg Barettmacher, in his workshop, 1656.

Although *Landsknechts* (mercenaries) were not subject to regulation, they often wore a barett, lavishly decorated with feather plumes, as a matter of preference.

The barett claimed a place in fashion from the Middle Ages even to this day. In the early 19th century the *Lützower Jäger*, a volunteer unit of guerrilla fighters who fought against Napoleon as part of the Prussian army in 1813, wore black uniforms with a black barett.



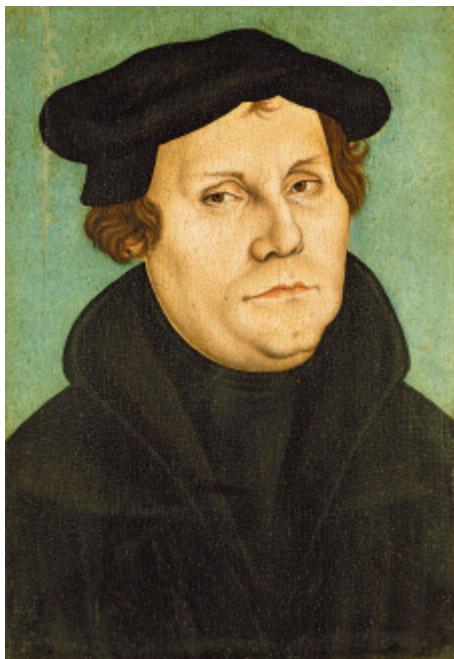
A Landsknecht with a flamboyant barett.



Louis I, Count of Löwenstein  
(Hans Baldung, 1513)



A Girmscheid etched stein.  
Three young men in 16th century attire  
including fancy barets.



A painting of Dr. Martin Luther  
wearing a black barett  
(Lucas Cranach the Elder, 1529)



Lützower Jäger in their black uniform  
complete with barets.

Occupations - The Honored Signs of German Labor), Sultan Zigarettenfabrik Aurelia, Dresden, 1933.

*Long Live the Occupational Stein Collector*,  
Phil Masenheimer, 2016.

*Knight, Landsknecht or Cavalier – Who is on Your Beer Stein?*, Bob Hurley and Steve Breuning, *Prosit*, September 2018.

*I extend my thanks to Walt Vogdes for his assistance in organizing the material and preparing this article for publication.*

In *avant garde* France, the beret was preferred by Bohemian intellectuals. Even today, the beret conveys a certain class distinction to its wearer.

#### References:

*Deutsche Zunftwappen - Die Adelszeichen deutscher Arbeit* (The Arms of German

## Announcing: A New Book

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Company History  
Decorative Motifs  
Full-Color Catalog



Lyn Ayers

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## Photos From the Road

### Fifty Sixth Installment

**By Ron Fox**  
SCI Master Steinologist

A couple years ago, a new, young, enthusiastic collector joined SCI. His name is Brian Marshall. I had the privilege of spending a lot of time with him at the mini convention in York, Pennsylvania in October of 2019. His excitement for our hobby and thirst to learn was refreshing. He loves early stoneware steins, especially Westerwald. These first two pages are just a few of the many he has acquired. I have asked him to describe them.

The top row begins with a Westerwald Walzenkrug circa 1680. This one has a tapered body with an opening 1/2 as wide as its base. The applied relief floral and heart body bands give this piece some attractive detail.

Next is a circa 1600 Westerwald Mittelfrieskrug with a stag hunting scene. These early Westerwalds have a heavy Raeren influence due to potters and artisans that migrated to the Westerwald region from Raeren in late 16th century.

The top row ends with a Westerwald Kugelbauchkrug or "Ball shaped jug," circa 1680 with applied scene of St. George and the dragon along with church steeples and even boats in a harbor. Alternating cobalt and manganese glazes adorn the panels.

The three steins in the middle row date to the early 18th century, circa 1700, and all have the same applied relief daisy pattern around their bodies. Having the same decoration on three different body forms makes for a nice display.

The bottom row shows the diversity and artistic expression found in the decoration of early Westerwald steins.

The first Stein has a unique combed body that goes around the stein. It is accented with over 200 cobalt glaze dots with manganese glaze in the recesses of the body.

Next stein has a scratched floral pattern with cobalt and manganese accents throughout.

Last stein has a cobalt fish scale pattern. The incised lines not only make the pattern, they also help to keep the glaze from running while firing.





This next page starts with some steins that are made in Muskau. Some are often mistaken as Westerwald steins due to the similarity in outer appearance. But the clays are very different.

The top row begins with a Muskau Walzenkrug stein from the late 17th century. It has a hand scratched decoration with cobalt glaze.

Next is a circa 1680 Birnkrug with chip carved and scratched decoration. Notice the rich manganese and cobalt glazes.

The top row ends with a circa 1750 hand scratched occupational shield (Zunftwappen), of a Mill builders guild. It took a steady hand for this detailed decoration.



The middle row features three early stoneware jugs. These are good examples of what would be the groundwork for the dominant stoneware production industry in Europe (if not the world) for the next 600 years.

The first is a slender jug from Siegburg with a wide rim and combed body typical of this era. Circa 1400.

Next is a seldom seen and beautiful form from Raeren. Circa 1500.

The middle row ends with a small ball shaped jug from Siegburg. Forms like this can be seen in medieval artwork from the period. It is circa 1400-1450.

We finish this page off with three Steins from the Altenburg factory.

The first is a large 11.5" high Perlhumpen. Small beads of clay slip are applied to make up part of the floral pattern. Fine pewter mounts adorn this stein.

Next is a reduction fired stein of the same type. Reducing the oxygen in the kiln firing keeps the iron in the clay from turning it a yellow brown.

Last is a ball shaped stein with a diagonal ribbed body. This shape was used primarily during the mid to late 17th century up to about 1700.



Last year I attended the Gambrinus stein club meeting held at the home of Eric Salzano. With most local clubs suspending live meetings, it was nice to be with other collectors. While there, I had the opportunity to photograph many of his interesting steins. As you will see, Eric has a little of everything.

The top row begins with an Austrian faience stein. It features a double headed eagle within a wreath and an 1852 date. There is a verse around the upper body.

Next is a stein with a hand-chased double-headed eagle design. It is made of copper that has been silver plated.

The top row ends with a Hungarian stein made by the Zsolnay factory. It has a beautiful floral design.

The middle row begins with a character boot made of pewter. I had not seen this before.

Next is an early hand chased copper stein. It is believed to date back to the 1600's. It is designed with faces and florals.

The middle row ends with a majolica stein in green glazes. There are three high-relief heads around the upper body. It is finished off with a silver lid. A very odd stein.

The bottom row starts with one amazing stein. It is made with mixed metals, semiprecious jewels and horn handle. It is Russian made and one of a kind.

Next is a Historismus stein made in the style of the 16th century potter, Paul Prüning. Finding an original early example is unlikely. These late 19th century copies are a good substitute.

The bottom row ends with a two-liter POG stoneware. It shows a hunter walking with his dog within a wreath.





The top row begins with a transfer-decorated 1/2 liter stoneware stein commemorating the 100 year anniversary of Nürnberg becoming part of the Kingdom of Bavaria in 1806.

Next is an 18th century stoneware stein from the Westerwald. It features a hand scratched floral design accented with cobalt glaze. It has an unusual short squat shape.

The top row ends with a green blown glass stein from the Poschinger glass firm. The enameled scene is of a serving girl with pig dinner. Notice the overall forced bubble pattern in the glass.



The middle row starts with a Bohemian double overlay glass wine goblet. The bowl and stem have a faceted cut design.

Next is a Historismus Bartman Krug. The large bearded face makes it a real standout.

The middle row ends with a 1-liter stoneware from the Westerwald. It has both applied and scratchwork design. It is a reduction fired stein.



The bottom row starts with a late 16th century stoneware stein from the Siegberg factory. It has three panel scenes with applied relief.

Next is a beautiful enameled 1 1/2 liter blown glass stein from the Van Hauthen firm. It has elaborate enamel of a knight riding his horse. The fancy pewter lid has the addition of wings.

This page ends with a 16th century stoneware Bartman Krug. It has a nice bearded neck and large applied belly stamp. The lid, top rim and base are made of silver.

One of my stops, on my last trip, was to the home of Harvey Goldson, in the Denver area. He primarily collects steins with decorations from Ludwig Hohlwein. Hohlwein was a very prominent artist of his day.

The top row has three stoneware steins, all having the same body and Art Nouveau pewter lid. The first one has a blue silhouette of a woman within a wreath.

Next one has a stylized design of the Münchner Kindl (Munich Child) with his distinctive lettering saying Gruss Aus München, greetings from Munich.

The last one on the top row features a charging ram and several beer steins, and the word Prosit, again with Hohlwein's lettering. Each of these steins have his signature in front where it can be easily seen.

The middle row begins with a blown glass stein. It has an interesting design of a bat walking across the front of the body. Very unique.

Next is a Mettlach Bavaria etched stein showing a boy bringing a stein of beer to his king. A difficult Mettlach to find.

The middle row ends with another stoneware stein like the three on the top row. Like those, same body and Art Nouveau pewter lid. It has a repeating fan-like design around the body.

The bottom row starts with another blown glass stein. It is enameled with several long dachshund dogs. Very cute.

Next is a brown salt glazed stoneware with a decoration of a large stag being teased by two dachshund dogs.

The last stein on this page is another brown salt glazed stoneware depicting a horse race.





Also on my last trip, I got to visit with Judy Stuart. Each time I had been in her area of Florida, our schedules did not line up. Her condo apartment is right on the beach. She has this wonderful view of the gulf. I was attracted to both the water and her stein cabinets. The cabinets won out. The rest of this segment will be just a few of her fabulous steins.

The top row starts with a blown glass stein made of green uranium glass. The body is faceted and it comes with a matching glass inlay lid.

Next is another blown green glass stein. The faceted body has a gilded verse within a wreath. There is further gilding to the top and bottom rims.

The top row ends with a blown glass ruby stein. The faceted body has a busy gilded floral decoration. This too has a matching glass inlay lid.

The middle row starts with super blown milk glass stein. It has blue swirl threads. It is also very early, dating within the 1600's.

Next is another glass stein with internal threads in a drapery design. This one is circa 1840.

The middle row ends with a glass stein featuring applied glass strands draped from the body. Super attractive.

The bottom row continues the glass theme of this page with a ruby glass stein. It was made by the famous Moser factory and features its popular gilded fern pattern. Another matching glass inlay lid.

Next is a blown glass overlay stein. It has white over ruby and delicate gilded floral pattern on the faceted portion of the body. Again, a matching inlay.

The bottom row ends with a blown glass stein having a ruby stained layer. It has had portions cut away with acid. The woman and horse scene has needle scratched details added to it. One more matching glass inlay lid.

The top row begins with a faience stein from the Nürnberg factory. It depicts a biblical scene. The dark blue on light blue colors make this factory more easily recognized. The only other factory that used that color scheme was Salzburg of Austria. The body and handles are very different with that factory.

Next is another Nürnberg faience stein. This features a grazing horse in the front panel, with busy florals around the rest of the body.

The top row ends with one more faience stein. This one is from the Proskau factory. This is the only German faience factory that always used low fired enamel colors. This enabled them to have a full palette of colors. The high fired colors were much more restricted in their color range.

The middle row begins with a rare Böttger porcelain tankard. Pieces like these are from the early stages of developing the translucent white material.

Next is a stein milled out of stone. I have only seen a few examples of steins made of this material.

The middle row ends with a super Hafnerware stein from the Wetterau Hessen factory. They are made of earthenware that has been dipped into one color glaze and then into another contrasting color glaze. Once dry, the artist lightly scratches through the top layer. After firing, the under-color shows through with the artists design. This technique is called sgraffito.

The bottom row starts with a stoneware stein from the Raeren factory. It has one applied relief shield on the front.

Next is a cobalt glazed 17th century stoneware stein from the Muskau factory. It is in the Birnkrug shape with applied relief body bands.

The last stein on this page is made of stoneware and from the Raeren factory. It is circa 1600 and has relief griffins.





This page starts out with a very unique stein. The body is made of horn and has been carved with an oak leaf and acorn design. The horn is translucent, so it works like a lithophane. This is not a stein you will see again.

Next is a very pretty boot made of amber glass with a molded pattern. It fits into a pewter shoe and has a matching pewter top rim.

The top row ends with a circa 1600 stoneware Birnkrug from the Westerwald. It has both cobalt and manganese glazes and an applied relief shield in the front panel.

The middle row begins with a stein made from green serpentine. The elaborate silver mounts only helps to make it more fantastic.

The middle row ends with a Viennese enamel stein. It is made of copper and most of the surface is covered in a detailed Romanesque scene. The matching inlay is covered with enamel as well.

The bottom row starts with a Bunzlau stoneware Birnkrug. Instead of the usual brown glaze, this stein has the very uncommon green glaze. The body has a melon ribbed shape.

Next is a large spectacular blown green glass pokal. It is enameled with very detailed scenes of hunters, St Hubertus, floral and verse. The set on lid has a cross knob to continue the St Hubertus hunting theme. A most attractive piece of glass.

The last stein from Judy's large varied collection is this 16th century stoneware from the Siegberg factory. This rounded shape is called a pulle. It has three applied relief panels.

Well, this brings another installment of this series to a close. Should you wish to see some of your favorite steins in a future issue, let me hear from you to schedule an appointment.



# Canadian Military Steins from the Cold War Era

**By Chris Young**

Kingston, Ontario Canada

I write this, ironically enough, as a Cold War era warrior, having served over 40 years in the Canadian Army, yet never having served in Germany other than for the occasional training course. I had been a collector of military steins because of my background as an Army officer, and found, in the 1990s, that I was starting to see Canadian Cold War military steins emerge in increasing numbers. I started to collect them when I was fortunate enough to find them, and have amassed quite a few. I realized though, that I had never seen any featured in *Prosit* and thought I should rectify that oversight.

The Canadian Armed Forces or CAF were stationed in Europe from the late 1950s through to the early 1990s. The earliest Canadian involvement in the Cold War and Europe was in the form of the 27<sup>th</sup> Canadian Infantry Brigade which was attached to the British Army of the Rhine (BAOR) and deployed to Hannover. Initially, units were rotated in and out of Germany, but by 1953, the decision was made to create a permanent base in Germany.

Canadian Forces Europe (CFE) also expanded to include two major formations – the 4<sup>th</sup> Canadian Mechanized Brigade Group (4CMBG), almost 7,000 men strong complete with artillery and tanks as well as being self-sufficient for its combat support requirements – and the No. 1 Air Division. (1 CAD). 4CMBG was based in Lahr while 1 CAD was based in Baden-Soellingen.

Canadian soldiers and airmen began collecting beer steins almost immediately, although my collection strongly suggests that collecting beer steins was more an Air Force practice than that of Canadian Army members. Steins tended to be either collected by individuals or were given to members when they were posted out of Europe and back to Canada. Despite having been an Army officer, since Canadian



Figure 1: Plaque showing Canadian Forces Europe (CFE) units in the 1970s.

Army steins have proven much harder to find, my collection is almost entirely Air Force steins. To date, I have found two, but both were badly damaged, so I did not purchase them.

When CAF members left Europe, they were sometimes presented with a beer stein from their mess. A mess is like an officers or NCOs club in the USA and all CAF members were required to belong to one. Messes have been described as "the home of all those officers, men and women, who live in a base, a station or a ship; the club for all serving personnel; the centre of social life." When posted to another unit or location, normally the serving member would be provided with a departure gift. For CFE members, a beer stein was often the gift of choice.

Ordering was straight forward. The German suppliers were well versed in serving the US units and kept the same order forms for other nationalities. I found an order form from the 1950s in one of my steins from Baur's Camera & Souvenir Shop in Munich. It is basically an *a la carte* menu for ordering a stein. The buyer specified his choice from as many as 14 pewter finials, three lithophanes, and a variety of decorations, including city and military insignia. The finials were mainly based on US military units, although those choices were expanded as foreign units began to demand more choice to include aircraft specific to their armed forces. The buyer could also order and provide a custom decoration or photograph. It

was all very routine. Costs ranged from DM 25— to DM 36—.

Here is an example of a flyer from that period, again found inside a stein, with examples of the steins they could provide.



Figure 2: German souvenir form advertising beer steins for sale

The Canadian stein in which these flyers were found was originally owned by a Mr. 'Alf' W. Harvey, who served with the storied Canadian 430 Air Force Squadron. This is likely an example of a souvenir stein as opposed to a presentation stein from his unit. The stein does not have a finial, more than likely because the owner was not a pilot, although I have not been able to trace him or his role within the Squadron.

430 Squadron was originally stood-up in England as a Canadian fighter squadron, cooperating with the British Air Force. It flew Mustangs and Spitfires during the Second World War in a fighter reconnaissance role until disbanded at the end of the war. It was re-formed in 1951 and stationed at North Bay in Canada, this time as a fighter squadron equipped with the F-86 Sabre jets. The squadron returned to Europe a few years later to Zweibrucken, Germany, and would eventually transition over to the new CF-104 Starfighters in a ground attack role.



Figure 3-5: Canadian 430 Silver Falcon Squadron beer stein. The front features the name and nickname of the stein owner, plus the 1950s squadron crest. The side panels show (top) the Munich city crest and the (bottom) shows the French heraldic achievement.

430 Squadron left Germany in the 1970s and transitioned to its current role as 430 Tactical Helicopter Squadron, now flying the Bell CH-146 Griffons helicopters based out of Valcartier, Quebec.

This second example is a stein from a Cold War Canadian fighter pilot, presented upon posting from his squadron mates. Like 430 Squadron, 422 Squadron began as a Second World War reconnaissance unit but based in Ireland flying Catalina and Sunderland flying boats on convoy escort and anti-submarine patrols. Interestingly, the Squadron was the only Canadian unit to be involved in operations from bases within the USSR, operating during the war from Murmansk and Archangel. It ended the war with one confirmed and one possible German U-boat kill. At the end of the war, the squadron transitioned to a transport role.

The Squadron was reactivated as a fighter squadron in January 1953 and



Figure 6-8: A Canadian 422 (F) Squadron pilot presentation stein from the 1950s, featuring the Sabre jet finial.

equipped with CL-13 Canadian-variant Sabre jets. Later that year, the Squadron was deployed to Baden-Soellingen where it remained until 1970. Like 430 Squadron, it would later transition to tactical aviation before being permanently deactivated in 1980.



The last stein I will elaborate upon is a unique one. It is one of a few I have found that has the year of presentation provided. This stein is a 1955 presentation stein given to Leading Aircraft Woman (LAW) Jeanne A. Lamond. The Royal Canadian Air Force (RCAF) was the first branch of the CAF to actively



Figure 9-10: A Canadian Leading Airwoman's presentation beer stein from 1955.

recruit women, with many serving in the non-combatant RCAF Women's Division during the Second World War. Despite shutting down the WDs, the Canadian military found itself in the Cold War suffering from manpower shortages and began again recruiting women to fill the ranks, with the RCAF leading the way. Women's roles remained non-combatant with LAWs in the Air Force employed in administration roles like records maintenance or the mail rooms. Women would be able to fly military aircraft for Canada in 1980 and fighters in 1988.

This particular stein celebrates LAW Lamond's service with the Canadian 2 (Fighter) Wing, stationed at Grostenquin, France (which accounts for the French hierarchy on the side of the stein). 2 (F) Wing was part of the larger Canadian No. 1 Air Division and fell under NATO's Fourth Allied Tactical Air Force (4 ATAF) at the time.

Of the three steins, the last, that of LAW Jeanne Lamond, is the rarest as the number of women who served with the entire CAF only numbered around 5,000 in 1955. And although the RCAF had a goodly number of those women, few of their steins have surfaced.

A last photo: this is part of my collection of Canadian Cold War steins. I continue to slowly add more as I am able to find them.



Prosit!



A glass and pewter Pokal in a form often used for Ostrich Egg steins or goblets; King Gambrinus finial; 22" in ht. The set-on lid includes a glass insert, both it and the glass of the body are an uncommon orange color. No Marks.

## A Totenkopf Gem

By Andy Jurgovan

Meister Steiners

The popularity of skull steins at the turn of the twentieth century lasted for about 45 years. Ernst Bohne Söhne of Rudolstadt, Thuringia, the most well known maker of these steins, was forced into bankruptcy in 1919.

Taken over by two Heuback brothers from Licht, it operated as the Rudolstadt branch of Heuback Company. In 1937, this branch of operation was taken over by Albert Stahl and renamed as Albert Stahl and Company Vormals (formerly) Ernst Bohne Söhne.

With the war and nationalization in this part of Germany, not many steins were made from 1939 through 1990. From 1974 until its reprivatization in 1990 the company belonged to the VEB Sitzendorfer Porzellanmanufaktur.

Another firm that emerged was Porzelanfabrik Karl Ens in 1899. The company did not produce many steins, but became known for artistic ornamentals (especially birds, wildlife, etc). The logo on my skull Stein shows that it was made between 1900-1919 (fig. 1).

The Ens porcelain factory was located in Volkstedt, Thuringia, Germany which is just 2 miles from Rudolstadt. In 1919 the two sons (Eduard and Karl, Jr.) took over running the firm with Karl Jr. at the helm. They continued making quality ornamental objects even during the war. In 1972, the firm was nationalized and in 1974, it became part of the VEB Sitzendorfer Porzellanmanufaktur as VEB Unterglazurporzellanfabrik. After the reunification in 1990, the firm was privatized again. But in 1993, the firm went bankrupt and was taken over by Albert Stahl and Company along with its stock of molds. Unlike the Bohne Söhne connection, it should be noted that the Karl Ens brand and mark purchased by Albert Stahl & Company hasn't been really used since then.

The Stahl-PKT Stein catalog states that "the company began regular produc-



Figure 1: The 1/8-liter Death's Head Stein by Karl Ens

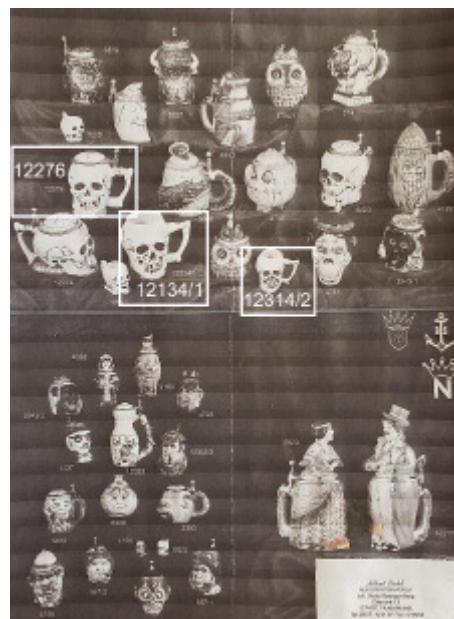


Figure 2: The Stahl-PKT catalog showing three Totenkopf steins using Karl Ens' molds.

tion of character steins based on E. Bohne Söhne molds after 1990, [producing] a number of new designs deserving of serious attention." Nowhere does it say anything of the Karl Ens molds and the significance they have in the production of three skull steins offered in their catalog (fig. 2). Of particular significance is that they show the shape, fractures, and features of my 1/8 liter Ens Stein in exact detail to those produced on the three skull steins made by Albert Stahl (fig. 3).

The merging of the Karl Ens and E. Bohne Söhne molds in Albert Stahl's

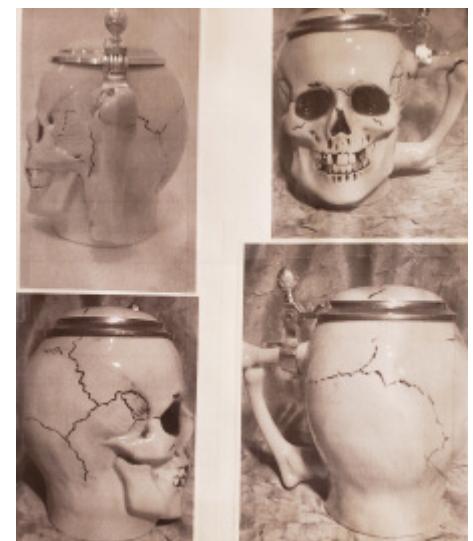


Figure 3: Albert Stahl catalog, 1/2-L skull Stein.

possession allowed them to produce these contemporary character steins after 1993. Karl Ens now has his due recognition.



**Postscript:** Dave Harr emailed me and said he doesn't believe my Ens Stein was sold as a Stein because none of the skull steins have a dome lid. The Albert Stahl version of the Ens Stein have the inlay lid.

## Mettlach at the AMOCA Museum - Part 4a

### The Evolution of Relief, Cameo and Phanolith Wares

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

This is the first part of the fourth in a series of articles describing 19th Century Germanic history, culture and folklore, and the artists, styles and techniques of the Villeroy & Boch firm at Mettlach (for convenience, abbreviated as VBM) using items from the Wilson Mettlach Collection at the American Museum of Ceramic Art (AMOCA) in Pomona, CA.

This article will examine the techniques used by VBM in production of their Relief, Cameo and Phanolith wares. Note that all three of these categories are a form of relief decoration, but considered together they reveal an evolution of techniques, effects and appearances which distinguish them.

The drinking vessels made by VBM in the 1840's and early 1850's were all relief with mostly hand-applied relief decorations, and none were numbered. Numbers sometimes associated with steins from this early period are imputed from later examples of those designs which either bore numbers or were assigned numbers in VBM catalogs.

The earliest VBM drinking vessels for which we have records and examples include a beaker showing the *Cölner Dom* (Cologne Cathedral). Indeed, the first artist invited by VBM to design drinking vessels was Ludwig Foltz II, who appears in an 1844 photograph (*Prosit June 2004*) with two of his original drinking vessels: the *Cölner Dombecher* and a *Bringkrug* (carrying stein) used to bring beer from the local brewery before bottles and cans became available.

The *Cölner Dom* is traced back to a small church which burned down in 1248. Construction of a replacement was begun immediately, but was halted some 300 years later, probably due to the Reformation. It remained uncompleted for another 300 years when it was decided in 1848 (the 600 year an-



Figure 1 - Cologne Cathedral beakers (later marked VBM #33)

niversary of its destruction by fire) to complete the construction. The name Cöln (or in modern German, Köln) appears in both English and French as "Cologne," and in Latin as "Colonia," meaning "colony." Cologne was one of the northern-most continental colonies of the "Holy Roman Empire" and this part of Germany remained mainly "Roman Catholic". The Villeroy & Boch families to the south were also Catholic and had done much in the way of restoration of Catholic churches and cathedrals that had suffered deterioration thru the years. It was natural that VBM would want to help in finishing the construction of the Cologne Cathedral.

The beakers seen in figure 1 were made by VBM as a means of providing financial aid to the final construction of the cathedral. Designed by Foltz II, they were made in bas-relief, simply called relief, and some or all of the decoration was hand applied. Profits from the sale of the beakers were donated to the Cathedral. Each beaker was marked with a unique number in chronological order. We know from observation that at least 3,370 beakers were made starting about 1842 and continuing thru and after 1852. Note that the earliest beakers had the interior glazed in the same color as the exterior which was true for all of the early drinking vessels of this period. It wasn't until about 1852 that the white glazed interiors were introduced.

It should also be noted that 1848 was the year of the social revolution in *Germania* (Germanic lands prior to unification in 1871 at Versailles) exemplified by the famous meeting at the *Paulskirche* (St. Paul Church) in Frankfurt in an attempt to form a parliament for *Germania*. The Prussian hierarchy had different ideas and it turned out that the finishing of the Cologne Cathedral was a symbolic and significant driving force in the unification of Germany. Figure 2 is VBM plaque 5263 featuring the completed cathedral.



Figure 2 - VBM plaque #5263  
*Cölner Dom* (Cologne Cathedral)



Figure 3 - The Proto-Mettlach Bringkrug with brown interior and no number on the base evolved into the version seen at right which was included in the VBM catalog of 1885 as #6.

We have coined the term “Proto-Mettlach” to refer to VBM steins which predate the use of form numbers and white glazed interiors. Figure 3 shows a Proto-Mettlach example of the *Bringkrug* which appeared in the 1844 photo of Ludwig Foltz II. The relief decoration features Germania on the front, Noah and the Ark to one side, and David playing the harp on the other, presumably to indicate that Germany was a Christian nation. When the first known catalog was published by VBM in 1885 a later version of the *Bringkrug*

was assigned #6. The early version is marked with a rarely seen cursive italic style as shown. One easily recognized change to the later version is the eagle on the shield supported by Germania: the historical double-headed eagle of the Austrian Empire ruled by the Habsburgs was changed to the single headed eagle of the Prussian Empire dominated by the Hohenzollerns after the *Deutscher Krieg* (German War) of 1866.

Several examples of the earliest Proto-

Mettlach steins in the Wilson Mettlach Collection at the AMOCA share very similar designs: a high relief hand applied front scene, light relief lattice work on the sides and back, a rosette atop the handle, a double-pronged lower handle attachment and a brown glazed interior. Figure 4, showing St. George slaying the Dragon, was promising enough that a revised version was later produced, but this form never made it into a VBM catalog. (One consequence is that we have no form number to assign to this Stein!)



Figure 4 - An early - and rare - Proto-Mettlach stein depicting St. George and the Dragon. A later variation is shown at right. Neither version ever made it into a VBM catalog.



Figure 5 - The only part of the design of this Proto-Mettlach version to be carried forward and assigned a model number in the VBM catalog of 1885 is the primary relief decoration of a man and a woman dancing. Perhaps this early example, fitted with awkward pewter mounts, convinced the company that the rosette atop the handle had to go.

Another example of the evolution of this group appears in figure 5. While the central motif of this Stein did make it into the VBM catalog of 1885, the body style, decorative vines, handle shape, figural inlay and coloration all disappeared. The successor, VBM #762, a 1.4 L. Stein, is rather underwhelming in its appearance.

The last example of this group of similar early Mettlach steins is seen in Figure 6. Despite the many changes (handle, side decoration, coloration, base, rim decoration, etc.) the central design of a group of men singing remained intact in form #202 which did appear in the 1885 VBM catalog.



Figure 6 - The central design of Proto-Mettlach was retained for VBM #202, despite a number of other changes.

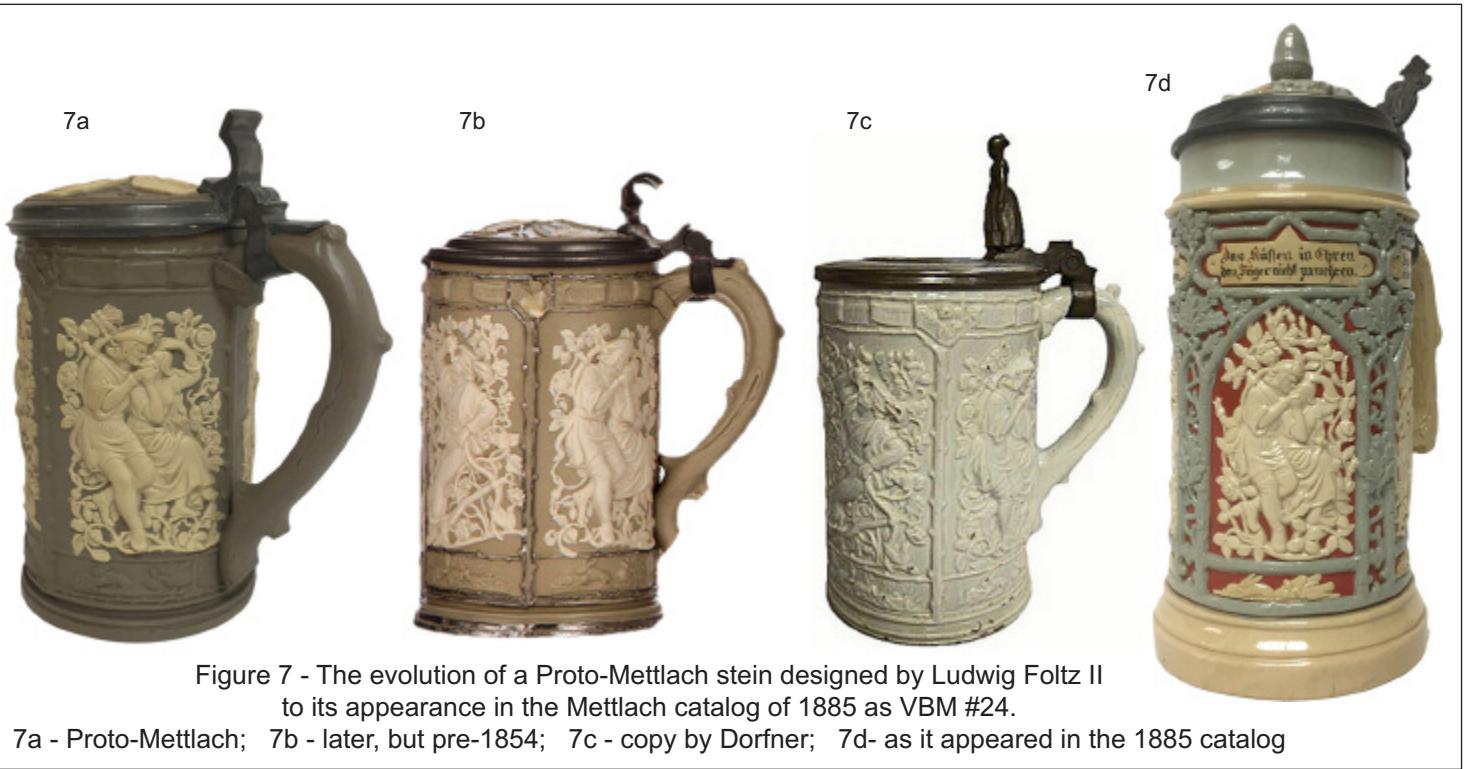


Figure 7 - The evolution of a Proto-Mettlach stein designed by Ludwig Foltz II  
to its appearance in the Mettlach catalog of 1885 as VBM #24.

7a - Proto-Mettlach; 7b - later, but pre-1854; 7c - copy by Dorfner; 7d- as it appeared in the 1885 catalog

It's interesting to trace the evolution of this next Proto-Mettlach stein (figure 7a) from the early 1840s to its appearance in the 1885 Mettlach catalog as VBM #24. This stein has four applied relief panels of a hunter progressing through his four seasons of life. Relative to the characteristics of Proto-Mettlach items which we have discussed, it does not include the rosette on the upper handle or the two-pronged lower handle attachment, but does display the coloring and interior brown color.

As with other popular VBM steins, modified versions appeared in rapid succession. The second version of the stein (figure 7b) appeared shortly after the Proto-Mettlach version. The stein shown in figure 7c is a copy made by the Dorfner Co. of Hirschau as marked. The same copy was also made by the nearby E. Kick Co. of Amberg which exchanged molds with Dorfner. This example can be dated to before 1854 because the lid has a scene entitled *Schrannenplatz München* which in 1854 was renamed as the now-renowned *Marienplatz*.

We note here that the easiest way to produce a copy of a stein is to use that stein as a model from which a mold is made. Due to shrinkage of the clay when fired, the copy will always be smaller than the mold, and therefore smaller than the original from which the mold was made.

The version of this stein which appeared in the 1885 catalog as #24 (figure 7d) retained the hand applied relief scenes, although the overall design was substantially changed by the addition of several verses, modified framing of the scenes, a more modern base, a larger rim area, bolder colors and an inlaid lid. It's possible that these changes were done after Foltz's passing in 1867 and might be called an "after Foltz" design.

Steins appearing in the 1885 VBM catalog were listed with odd capacities. For instance this #24 stein was listed in 1.10 L. and 0.58 L. sizes. The apparent reason for this is that prior to 1875 stein capacities were not uniform and had their own nomenclature. The

classic size was called a *Maaß* (meaning measure) which was typically slightly over 1.0 L., and a *Halbmaaß* (half measure) or *Seidel* was a little over 0.5 L. In 1875 Chancellor Otto von Bismarck decided to have the newly formed German Empire begin using the Metric System devised in France in the very late 1700's (*Prosit Dec. 2010*). So VBM took what they had and just listed the steins with whatever capacities they measured and didn't put size capacity marks on those steins. The first VBM catalog where standard 1.0 L. and 0.5 L. capacity marks are listed for #24 and others was in 1905. We know that VBM stein #675 was retrofitted with a false inner bottom to conform to the listed and marked capacity of 0.5L. (*Prosit Dec. 2012 pg. 32*). It is probable that the majority of the 1.0 L. and 0.5 L. steins were retrofitted to conform to the Metric capacities. However, it was apparently deemed not worthwhile to do this for steins larger than 1.0 L. Those larger steins did not receive capacity marks, and remained listed in the catalogs with odd capacities.



Figure 8 - A sketch of VBM wares on display at the 1851 Crystal Palace Exposition

Documentation from the Crystal Palace Exposition in London in 1851 includes two drawings of early Mettlach products. Figure 8 includes a Proto-Mettlach version of VBM #32, plus a tureen or punch bowl and a barrel-shaped wine dispenser. These later appeared in the 1885 VBM catalog as #52 and #301, respectively (figures 9 and 10).

Figure 11, the second drawing from the Crystal Palace Exposition, shows a stein of the style seen in figures 4-6.

Figure 12 shows a Proto-Mettlach serving stein which evolved into model #171. The decoration was adapted to several models of different sizes, all of which were assigned the same number. At the center top of this figure is a shard from a broken #171 stein from which we can see that the relief was separate from the body itself, confirming that these relief decorations were still being hand applied as late as 1905.



Fig. 11 - A sketch of a VBM stein on display at the 1851 Crystal Palace Exposition



Proto-Mettlach punch bowl, later VBM #52



Proto-Mettlach barrel, later VBM #301



Figure 12 - A Proto-Mettlach pouring stein, and its derivative, #171.

The relief wares we have examined thus far have been entirely opaque. In order to understand the artistic direction taken next, it is useful to discuss the Portland Vase and Josiah Wedgwood of England.

*The following quoted material is taken almost directly from Wikipedia:*

"The Portland Vase is a Roman cameo glass vase, which is dated to between AD 1 and AD 25, though low BC dates have some scholarly support. It is the best known piece of Roman cameo glass and has served as an inspiration to many glass and porcelain makers from about the beginning of the 18th

century onwards. It is first recorded in Rome in 1600–1601, and since 1810 has been in the British Museum in London. ... It is made of violet-blue glass, and surrounded with a single continuous white glass cameo making two distinct scenes, depicting seven human figures, plus a large snake, and two bearded and horned heads below the handles, marking the break between the scenes."

In the late 18th century, Josiah Wedgwood "devoted four years of painstaking trials at duplicating the vase – not in glass but in black and white jasperware [a type of pottery usually described as

stoneware]. He had problems with his copies ranging from cracking and blistering (clearly visible on the example at the Victoria and Albert Museum) to the sprigged reliefs 'lifting' during the firing, and in 1786 he feared that he could never apply the Jasper relief thinly enough to match the glass original's subtlety and delicacy. He finally managed to perfect it in 1790, with the issue of the 'first-edition' of copies (with some of this edition, including the V&A one, copying the cameo's delicacy by a combination of undercutting and shading the reliefs in grey), and it marks his last major achievement."



Figure 13 - At left and center, the original Portland Vase (glass). Right, an early version of the Josiah Wedgwood copy in black and white Jasperware, ca. 1790. Both vases are in the British Museum. Source: WIKIPEDIA, The Free Encyclopedia.

Figure 13 shows two views of the original Portland Vase side by side with a ca. 1790 Jasperware copy produced by Josiah Wedgwood. Wedgwood had enjoyed success with its line of "Jasperware" (figure 14) which was very popular with the English upper class throughout the 19th C. Interestingly, Wedgwood obtained several tons of so-called Cherokee Clay from the North Carolina mountains in the mid 1700's. This clay was known by the American Indians to make fine porcelain. The original shipment of clay was



Figure 14 - An example of Josiah Wedgwood's "Jasperware"

depleted by the time Wedgwood made his imitation of the Portland Vase and he turned to other sources. Whether or not Wedgwood achieved a product that was actually translucent is still a matter of conjecture.

Together, the Portland Vase and Josiah Wedgwood's success at making a copy became the inspiration for the Cameo and Phanolith wares developed by Jean-Baptiste Stahl at Villeroy & Boch in Mettlach in the late 19th C. Unlike the opaque Relief wares we have ex-

amined thus far, the Cameo and Phanolith wares reflect Mettlach's attempts to achieve translucency in the relief decoration.

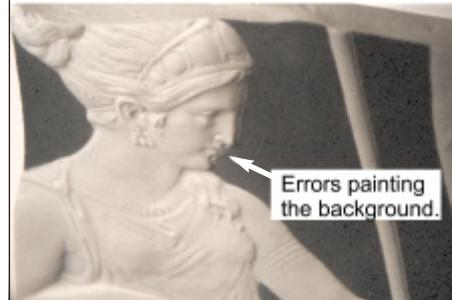
While stein collectors generally accept Cameo and Phanolith wares as distinct types, in reality the development of translucence in these wares was evolutionary, proceeding in incremental steps which involved trial and error. As a result, there are a number of examples of VBM Cameo wares which provide evidence of distinctly different techniques, and several of those are discussed in the following paragraphs. There are likely some Phanolith wares which also differ in their manufacturing techniques, but in general Mettlach did not use that term until they had achieved their ultimate goal of true translucency.

Cameo was the first step in the evolution toward translucency undertaken by Jean-Baptiste Stahl. The stein in figure 15 has the appearance of translucence and may have achieved it to a degree, but only in the most shallow areas of relief. The greatest challenge faced by Stahl—and by others attempting the same thing—was to find a material which possessed the property of translucence and had a shrinkage coefficient close to that of stoneware. It's very difficult to put translucent porcelain figures on a stoneware or pottery base and not have cracking or pieces splitting off during firing as the result of different rates of shrinkage. The degree of loss during firing made this commercially unviable.

Figure 16a shows Cameo plaque #2443, and figure 16b is a shard from a damaged example of that plaque. The shard reveals an early attempt by Stahl to create the *appearance* of translucency, although the entire plaque was cast of a single clay material in one mold. The green or blue background coloring was painted in and given a final firing. The shard clearly shows that the relief and the body were formed together, and errors in applying the background color can also be detected.



Figure 15 - VBM Cameo #2757



Figures 16a and 16b - VBM Cameo plaque #2443. The shard from a damaged example of this plaque reveals that the relief and the body were cast together, and the background was then painted in.

Cameo plaque #2970 (figure 17) represents another step in Stahl's quest for translucency. Note that the areas of apparent translucence are blue, even in that part of the plaque which has a yellow background color! We don't have shards for this plaque which would help us determine if the relief is truly translucent or if the blue translucent effect in the upper portion of the plaque has been painted in. However, close inspection shows that the entire background is blue and the yellow section has been painted in. This is especially obvious at the upper edge where the blue background color was not entirely covered by the yellow over-painting.



Fig. 17 - VBM Cameo plaque #2970

Somewhat later the next phase is shown by Cameo plaque #3113 (figures 18a-b) where the shard shows the white figure hand-applied over the colored base. This phase shows some translucence in the very shallow areas, but most of the relief decoration was too thick to allow the background to show through, and some examples are known to have the background color faintly painted on the shallower portions of the figures to simulate being translucent.

The true Phanolith (Greek: light stone) translucent wares were achieved late in the game as indicated by the high mold numbers: They were all numbered in the 7,000's and no steins were made.



Fig. 18 - VBM Cameo plaque #3113. The shard at right reveals that the relief decoration has been applied over the dark background.

lain is what causes it to be relatively soft and able to be scratched. Also note that the applied figures are very shallow in depth.

That concludes Part 4a of this series of Mettlach at the AMOCA Museum. I extend thanks to Anna Sanchez, Collections Manager at AMOCA for photographs of items from the Robert Wilson Mettlach Collection, and to Walt Vogdes for his careful and thoughtful editing. The next chapter will discuss Etched, Chromolith, Printed Under Glaze and other variations.



Figure 19 - The VBM Portland-like vase, Cameo #2447 (left), and Phanolith #7011 (center and right)

Stahl created two versions of a Portland-like vase, first in Cameo (#2447), later in Phanolith (#7011), using the same molds for each. These vases show a scene from the Trojan Wars (figure 19).

Figure 20 shows plaques 7079, 7080 and 7081. By personal inspection of one of the plaques I was able to confirm the translucence and the identity of the material. A flashlight in a dark room showed light coming thru the plaque, proving the translucent property. A scratch test on a shard showed that the material was "soft-paste porcelain". Porcelain is broadly divided into "hard-paste" which is brittle and can't be scratched with a steel stylus, and "soft-paste," which can be scratched. The addition of glass to make soft-paste porce-



Figure 20 - VBM Phanolith plaques 7079, 7080 and 7081

## A long way from home ...

by Burkart R. Reineke

Alte Germanen chapter

The pottery stein seen in figure 1 was originally owned by Seaman Rother. It stands an impressive 15 inches tall, topped by a pewter lid with a seaman holding the Imperial flag. Marked as form 1016, the stein was produced by Paul Klütsch, owner/operator of a decorating shop and pewter foundry in Coblenz. At first glance, nothing out of the ordinary, but naval pieces offer the possibility of something special... and this stein is just that.

The central scene shows a shipwrecked sailor, adrift on a timber and spar, between two standing sailors with an anchor, cannon and shell at their feet. A naval flag flies above the scene. Reservist Rother's name appears at the upper right side of this scene. The base below the scene shows a life-ring framing a sailor and a bare-breasted woman in a tropical setting (figure 2), and the words *In der Ferne*, or "far off." These words inspired the title chosen for this article.

Encircling the rim are the words *Brüder stossst die Gläser an, hoch lebe der Reservermann* (Brothers clink the glasses, long live the reservist).

The scene on the right side of the stein shows a ship at sea, with the words *b.d. Kaiserl. Marine 1909-12* (Imperial Navy, followed by the years of service) and *S. M. Torp. S. 165*. (His Majesty's Torpedo Boat S. 165). Below this scene are the words:

*Wer treu gedient hat seine Zeit,  
dem sei ein voller Krug geweiht.*

When over wave breaks,  
We young men in blue do not waver.

The night scene at left shows ships directing search lights at a torpedo boat, and bears the standard inscription *Erinnerung a. m. Dienstzeit* (in remem-

Figure 1





Figure 2



Figure 3

brance of my service time) and *Unsere Flotte. Nachtengriff* (Our flotilla engaged at night).

On the rear of the stein, below the lower handle attachment, is a pipe-smoking seaman (figure 3) whose cap refers to the nature of Rother's service—Torpedo Div.

The ocean-going Torpedo Boat designated as S. 165 was the equivalent of the contemporary destroyers in other navies. It was the 28th member of the Type 1906 design, also called the S-138 class. A total of sixty-five torpedo boats of this class would ultimately be built for the German Kaiserliche Marine (Imperial Navy). Driven by two propellers and with 17,700 HP, these ships could reach 26 knots. When the two boilers were highly fired it could be easily 30 knots. The boat had a length of 343 feet and a 26 foot beam. Fully loaded with a crew of 90 men it had a draft of 118 inches. Almost all of these boats served with the German fleet, but four were sold to the Ottoman Empire in 1910, including the S.165. After the Turks took over the S. 165 it was renamed *Muâvenet-i Millîye*. The other three boats were also renamed. In 1911 the Schichau-Werke built four replacements, and reused the original S. designations.

The history of S. M. Torp. S. 165 is very unusual, which makes this stein particularly interesting. I introduce that history by re-imagining the experience of Seaman Rother.

*It is 1910. Seaman Rother joined the navy in November 1909 and signed on directly to S. 165. Today the anchor had been hoisted in the early morning hours, and the ship was underway. The sea was calm and the sky clear. Torpedo Boat S. 165 steamed ahead, cutting across the rippled waves. Understandably, the crew was a little bit wistful. They had participated in sea trials on their new ship, but now were headed toward foreign waters—Constantinople, the city at the junction of Europe and Asia.*

*The route led through the Mediterranean to the Aegean Sea, and then the Dardanelles. This narrow strait is an internationally significant waterway in northwestern Turkey forming part of the continental boundary between Europe and Asia. One of the world's narrowest straits used for international navigation, the Dardanelles connects the Sea of Marmara with the Aegean and Mediterranean seas, ultimately allowing passage to the Black Sea. The S. 165 was part of a convoy with three other Torpedo Boats, all manufactured at the Schichau-Werke shipyard in Elbing.*

*They were acting under command of Emperor Wilhelm II. Since Chancellor Bismarck's resignation, Wilhelm II had not played a lucky hand in regard to alliances. The German Emperor was under pressure by the Russians from the east, France in the west and England in the north. Only the south flank was secured by the alliance with the Habsburgers. Wilhelm realized that an*

*alliance with the Ottoman Empire would offer strategic advantage to Germany. With such partnership Germany could create military pressure on Russia via the Black Sea. The four Torpedo Boats and two battleships (SMS Kurfürst Friedrich Wilhelm and SMS Weißenburg) being delivered to Turkey were a calculated step to strengthen bonds with the Ottomans.*

*As the ship passed through the Dardanelles and into the Sea of Marmara, Constantinople ahead, Rother and his crew-mates felt a sense of adventure coupled with rising apprehension. The crew would be required to remain with their ship even after being taken over by the Turkish navy. What lay in store for them?*

For several years it was not clear who the Ottomans would be partnering with. The British influence was strong, but in 1914 Sultan Mehmed V. Resat decided to join the alliance of the Germans and the Habsburgers. Today, historians see the decision of Winston Churchill to confiscate two battleships, which had been ordered and paid for by the Ottomans, as the pivotal event leading to this decision. The British Military Mission ended September 15th 1914, and the way to the Black Sea was blocked.

When the first World War began the German Vice-Admiral Wilhelm Souchon was appointed Chief of the Turkish Navy, serving until 1917. Souchon became famous when he saved the battleship SMS Gœben and the Light Cruiser Breslau by bringing them into the safe harbor of the Dardanelles before the English Navy could destroy them. This was a blow to the British, for which they held Counter Admiral Troubridge responsible. After that he was not allowed to command any further ships. Both ships stayed with the Turkish Navy.

The battle of Gallipoli at the beginning of 1915 began to change this situation. The Triple Entente tried to open a link to the Black Sea. To disturb the attacks and to prevent a successful operation of the Entente, the Torpedo Boat *Muâvenet-i Millîye* became famous. Under

the command of Second Lieutenant Ahmet Saffet Bey, supported by Lieutenant Commander Rudolph Firle, the British battleship Goliath was hit by torpedoes and the ship sank. The British heavy cruisers fought back but the Torpedo Boat reached the safe harbor. Heroes were born. This happened in a cloak-and-dagger operation on May 12-13, 1915. A short time later the submarine U21 under the command of Otto Hering torpedoed two other battleships, the Triumph and Majestic. The sinking of the Goliath led to the retreat of Admiral Fisher and the First Lord of Admiralty Winston Churchill.

The Ottomans repulsed the attack and the last soldiers of the Entente were evacuated in January 1916. Both sides took heavy losses. But there was another hero. Mustafa Kemal, called Atatürk, the later founder of Turkey was the commanding officer.

Seaman Rother really served three years far away from home. When his service ended in 1912 he kept the stein he ordered in his hand. He could not suspect that the Torpedo Boat he had served on would become one of the very few famous Torpedo Boats. It can be assumed that he preferred the Turkish name which you can't find on his stein and is nearly unpronounceable.

Each stein has its own history, it is left for us to discover it! But our stein here bears one of the most interesting stories of Torpedo Boats in World War I.

The words beneath the left side scene on Rother's stein provide a fitting close to this article:

*Wer treu gedient hat seine Zeit,  
dem sei ein voller Krug geweiht.*

He who has faithfully served his time, deserves a full beer stein.

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## An Eighteenth Century Muskauer Birnkrug With A Perplexing Coat of Arms

By Salvatore Mazzone

Florida Sun Steiners

Some years ago, during Christmas week, I spotted what looked like an old *Muskauer Birnkrug* on eBay shortly before the auction ended. The listing described it as an "Antique stein in good condition for its age. Measures 11 inches tall to the top of the thumblift. Lid is inscribed 'M.E.' and dated '1741'." There was just one picture, a front view angling down from above, similar to Figure 1, which showed the front of the body, the thumblift, lid, and part of the footing. The footing looked a little bit sketchy, but other than that, it looked pretty good, although much of the stein wasn't visible in the photograph.



I put in a low ball bid just before time ran out and ended up winning the auction - for just \$14 and change. There just hadn't been much interest in it. Perhaps collectors were too involved in holiday fun to tune into eBay. Or perhaps to knowledgeable eyes this was merely an obvious reproduction. Or a bad example of an authentic Muskauer. Or the sketchy footing was a turnoff. Whatever the case, I had very few dollars at risk. So, after paying and receiving a somewhat caustic "Thank You" email from the seller telling me what a thief I was for getting this wonderful stein for such a pitifully low price, I settled in to await the stein's arrival.

It turned out that the stein was indeed an authentic eighteenth century Muskauer birnkrug from the Lusatian region of Germany, a part of Saxony adjacent to Poland. The 1741 inscribed dating on the lid seemed entirely legitimate. Actually, by virtue of research I subsequently did in Dr. Beatrix Adler's book *Early Stoneware Steins from the Les Paul Collection*, the stein's design characteristics suggest it could possibly have even been made as early as 1700 with the lid's inscription added later.

There had been repairs done to the footing and there were two tight cracks in the handle. The rest of the stein was in good condition. Overall, I was very happy with the acquisition; despite the defects, it is a decent example of its breed and shows well.

Decorating the sides and rear of the stein is an incised scrolling vine and leaf motif which is painted dark cobalt blue and stands out against a cross hatched or net-like chocolate colored background. The base of the stein is also chocolate colored and is decorated with slightly slanted vertical fluting.

The front of the stein boasts an escutcheon whose decoration is clearly a coat of arms or at least some heraldic symbolism. In describing Muskauer stein decorating, *Early Stoneware Steins from the Les Paul Collection* states, "After 1680/90 the plant ornaments were combined with heraldic

motifs. Among these were the Saxon coat of arms, Lusatian and Silesian arms of the nobility, and the double headed eagle of the Habsburg Dynasty."

I was uncertain whether or not the figure on the left hand side of my stein's escutcheon represented crossed swords. However, my research, plus corroboration from several experts in the field, convinced me that they indeed represent the crossed swords of the Imperial Arch Marshal of the Holy Roman Empire, a position held by the Elector of Saxony, a member of the Electoral College that chose the Holy Roman Emperors from the 13th to the 19th centuries. Similar depictions of these crossed swords are shown in the Muskauer steins of Figures 2 and 3 bearing the Electors of Saxony coat of arms. The horizontal division on all of these is intended to represent the fact that the background upon which the swords are overlaid is a divided one which, if rendered in color, would be black in the upper half and white in the lower.



That turned out to have been the easy part. The search for who or what the diamonds on the right hand side of the escutcheon, or lozenges as they're called in heraldic terminology, were associated with, as well as the identification of the overall coat of arms, was long, laborious, and unfruitful. I found coats of arms with crossed swords. I found coats of arms with lozenges. But I found no overall match.

Responses to a query I posted on SCI's SteinTalk online forum offered encouragement and well-meaning suggestions largely already tried, but no answers.

I reached out via email to eleven pre-eminent stein and heraldry experts, both in the USA and Germany, to aid me in my quest; most of their names would likely be known by most *Prosit* readers. Nine responded. One was a Muskau stein expert who had authored a book and other published works on the history of Muskau pottery production. None of the respondents had previously seen either my stein or its coat of arms. All were courteous and offered good suggestions as to how I might

proceed in my research. A few offered generalized, and sometimes opposing, views. Some worked at it themselves for a bit. No one was able to provide a definitive answer.

Although my research has led to several possibilities that can be logically argued and supported by circumstantial evidence, in the end they are all purely speculative and will not be elaborated here. Nor do I have any idea who the "M.E." inscribed on my stein's lid might be; most likely simply a retail buyer of the vessel.

Despite coming up short, my research has taught me a good deal about heraldry, early stoneware steins in general, Muskauer steinzeug in particular, and 18<sup>th</sup> century European history and geography. So, it was most definitely a worthwhile, albeit frustrating, endeavor.

I welcome hearing from anyone who can in any way shed light on whomever or whatever it might be that is represented in the coat of arms that decorates my stein, or from anyone who has ever seen this stein or its coat of arms before; I'm very curious as to whether or not mine might be the only stein in existence that bears this particular coat of arms.

Finally, I want to extend a sincere "**Thank You!**" to all who responded to my call for aid in identifying the perplexing coat of arms on my 18<sup>th</sup> century Muskauer Birnkrug!



## Christian Symbolism Depicted on Creussen Apostle Steins

By Mike Adkins

Thoroughbred Stein Verein

The most commonly found type of stein from the Creussen polychrome period is the Apostle stein. This well-known style features relief images of the Apostles on each side of the stein and, usually, an image of Christ or a Christ symbol on the face of the stein. Except for a rare example, the sequence of the Apostles around the stein is taken from the *Rationale Divinorum Officiorum* by Guillaume Durand written in the late 1200s.

The use of symbols was important in a time when most could not read. For example, specific symbols were used to denote a particular type of business. Stein collectors are familiar with the six-pointed star that was used to identify a brewer. The stein decoration also displays well accepted Christian symbolism of the time. By using symbols and features well known from scripture and related tales of the Apostles, most religious people could identify the Apostle just from a picture. Symbolic images were able to convey Christian history and concepts to those unable to read the bible.

The pictures in this article are taken from four steins (Pictures 1 and 2). The steins in Picture 1 are both dated on the body. The left stein carries date of 1641. It is unusual in that it does not identify the Apostles. The stein on the right is dated 1660 and names the Apostles in the white banner above the Apostle images. This general format was adopted early for Apostle steins. I have examined a stein dated 1647 on its body which has this arrangement. The steins in Picture 2 are undated. Both identify the Apostles in a continuous banner above the images. I believe these steins were produced between 1670 and 1700. The images on the four steins are roughly two inches tall and .75 inches wide. Of note, except for the 1641 stein, the relief image of each Apostle is the same, but it is clear that they were produced



using different molds. I interpret this as meaning the images were standardized across both time and potter. This is most likely the result of a decision at the guild level. All four steins have a painted relief of a lion on their handles. The lion was used as a symbol to ward off evil spirits.

Not all of the Apostles are equally well known. Surprisingly, Matthew falls into this category. Aside from his being a tax collector and the author of a gospel, little is known with regard to his life. His image (Picture 3) is generic. His only identification as an Apostle is the scroll held in his left hand. A scroll held by an Apostle represents the Ten Commandments.

Little is known about Bartholomew. Because of this, there are few clearly

defined symbols associated with him.

He is typically portrayed as a middle-aged man with short beard and hair. The stein image of Bartholomew is shown in Picture 4. It roughly matches the above physical description. His image in art generally includes either a flaying knife or a scroll. The knife would represent his mode of execution. I take this image to be a scroll rather than a knife.

Andrew (Picture 5) is also depicted generically. He was formerly a follower of John the Baptist, who lived an austere life in the wilderness. He is portrayed in art with long, unkempt hair. He generally holds a small scroll to identify him as a preacher of the Gospel. On the stein, he is shown with long brown hair and beard. He is hold-



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ing a small scroll in his upraised right hand.

In art, James the Minor is always shown with wavy hair and a short beard. This fits with his depiction on the stein (Picture 6). He is holding a staff and a book. In Christian art a book (as opposed to a scroll) is interpreted as the Bible.

James the Elder (Picture 7) is always shown with dark hair since he died young. Most often, his hair and beard are medium length as depicted on the stein. On the stein, he is wearing a floppy hat and boots. He is the only disciple not bare headed and barefoot. James is holding nothing more than a staff. There is no book, scroll, or cross to symbolize his status as an Apostle.

The Apostle Simon is always portrayed with long curly hair and beard. He is also shown with a high forehead. These physical attributes are evident in the image used on the 1641 stein (Picture 8). In Christian art his symbol is the saw, which he is holding in his right hand. Simon was executed by being sawed to pieces. By 1660, Simon's portrayal had changed to the one seen in Picture 9. Here his hair and beard are grey, more in keeping with Christian art. He is shown holding a closed bible in his left hand. The object in his right hand is the artist's attempt at a saw. The shape of the saw blade is pointed and varies quite a bit from stein to stein using this image of Simon.

In art, Thaddeus is shown as a mature man with dark curly hair and beard. Picture 10 is his image from the 1641 stein. His is shown sitting with a club in each hand. He is identified in Christian art by a club since this was the instrument of his execution. On later steins,



13



14

Thaddeus is shown holding a book and a staff (Picture 11). Note that the staff has a large rounded shape at the bottom. In keeping with his method of execution, I interpret this to represent the head of a cudgel.

Matthias replaced Judas Iscariot as an Apostle. He was chosen by lot after Christ's Ascension to heaven. Matthias had been trained in the law by the Prophet Simon. By the time he was chosen as an Apostle, he is thought to be a mature, but not elderly man. His image on the Stein (Picture 12) reflects this. He is shown with long grey hair and a short beard, also grey. One of the Christian symbols for Matthias is the axe since he was executed by beheading. In the image on the Stein, he is holding a closed Bible in his left hand and an axe in his right hand.

Few episodes are recorded in the Bible regarding the Apostle Philip. Perhaps

the most notable is his participation in the feeding of the multitude on the shore of the Sea of Galilee. Because of this, Philip is often shown with a basket filled with loaves of bread. This is reflected in the Stein decoration (Picture 13) where he holds the basket in his left arm. In his right hand is a staff topped by a budded cross, often called an Apostle's cross.

Thomas is best known for the circumstances leading to his nickname "Doubting Thomas." He refused to believe the truth of Christ's resurrection until he touched the spear wound. Picture 14 is the image of Thomas from the 1641 Stein. He is holding a carpenter's square. The square is one of his symbols because he is reported to have built a church with his own hands in India. On later Steins, he is shown holding an open bible in his right hand and a spear in his left hand (Picture 15). The spear is an icon of Thomas since he was speared to death while praying. Normally, Thomas is portrayed in art as a beardless youth since most scenes in which he appears deal with his viewing of Christ's crucifixion wounds. The Stein shows him with a full grey beard because the carpenter's square and spear are from events toward the end of his life.

One symbol associated with the Apostle John is a chalice. It stems from a story in which John is offered a goblet of poisoned wine. He recognizes the wine is poisoned and blesses the drink. The poison is transformed into a small snake which slithers away. He then drinks from the chalice without harm. It is not clear when a chalice became a symbol of John, but it seems relatively late in Church history, perhaps not until the 1200s. In any case, the Apostle Stein decorators chose the chalice to symbolize John. Picture 16 is from the 1641 Stein. Here a mist seems to rise from the cup, perhaps to represent the poison. Picture 17 is from the same Stein as the image of Peter. Here, the coils of a small snake can be seen in the chalice.

Peter is likely the best-known Apostle. He seemed to be the spokesman for the Apostles and is considered to be



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17

their leader. Eventually, he became the first bishop of Rome. The Catholic church looks upon its pope as the bishop of Rome and the successor of Peter. Peter's earliest appearance in Christian art is found in the catacombs of Rome. He is shown with a roundish head with receding hair and beard. Christ figuratively gave Peter the keys to the kingdom of heaven. His depic-



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19



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20



23

tion on the steins is entirely in keeping with these representations. Picture 18 is from the Stein dated 1641; Picture 19 is from a later Stein. In both the physical appearance of his head is as depicted in art. He is holding an open Bible in his right hand in both pictures. Keys are prominently displayed in each. On one he is holding the key in his left hand. On the other, a key is

dangling from his belt.

Two of the steins carry images of Christ on the face of the Stein (Pictures 20 and 21). Both have an exaggerated halo rather than the simple halo used for the Apostles. This refers to Christ being the light of the world. The image from Picture 21 is used on later steins. Here He is seen in a pose associated

with the giving of a blessing. In His left hand is an orb topped by a cross. The orb represents the world. The cross shows that God rules the world through Christ. The two fingers joined with His thumb represent the trinity.

The Lamb of God, also known as the Paschal Lamb, has been a Christ symbol since John the Baptist referred to Jesus as the Lamb of God. It is thought that this is meant to signify that Christ's sacrifice on the cross would take away the sins of the world. Two of the steins have the Lamb of God as their face decoration (Pictures 22 and 23). While they were clearly painted by different artists, both are a standard image of this symbol. A standing, haloed lamb holds a staff topped by a cubed cross in the right foreleg. The banner features a cross. The banner is a vexillum: the flag is hung from the crossbar horizontally rather than vertically.

Creussen potters obviously attempted to incorporate Christian symbology into the decorations on their Apostle steins. They were successful to varying degrees in this endeavor. Even for the Apostles without well-known accounts of their lives, an attempt was made to match physical attributes such as hair color and length. By the late 1640s, the potters had adopted the practice of naming the Apostles and using standardized relief images of their figures. I believe this indicates a high degree of cooperation at the guild level coupled with guidance from Creussen clergy.

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