

STEIN COLLECTORS INTERNATIONAL PROSIT

Vol. 2, No. 93

The Beer Stein Magazine

March 2015

Heerführen on Mettlach 1502

by Terry Hill



A Minister's Son Stein

by Dennis Hunsinger

More on Knodgen

by Ron Fox



Schlitt and the Family Stein

by Jack Sullivan



Photos From the Road

by Ron Fox

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A Message from Executive Director David Lowry

Hope everyone had a great holiday season.

What do we have to look forward to in 2015?

John Kelly is working on memberships, both in terms of renewal reminders and ideas to generate new memberships.

We are working on the new update to the SCI Handbook, which was last put together in 1996.

Casey Hughes has done a great job in transferring the contents of the old website to our new one! It takes a little time to get everything transferred over to the new site and when a snag has been experienced, Casey handles it and corrects it right away. Check it out at stein-collectors.org. Please be patient as a full transfer is taking place. Inform Casey Hughes at chaves@franklincollege.edu if you have questions or need to report a problem temporarily.

Also, there has been a report of certain members not wanting their personal contact information to be included in the newsletters that are found on the website. Any of the officers cannot be expected to "clean" each and every newsletter in this way, removing addresses, phone #'s, etc. that may appear there. If you are a member that does not want your contact info included, please check with your newsletter editor to remove it BEFORE the newsletter is sent to the SCI website.

However, most members' contact information is already included in the Members' Directory found in the Members Only section of the website. If you do not want your contact info included here, alert Casey Hayes and I or Bernd Hoffmann so that it can be removed. In addition, the chapter newsletters will now be included only in the Members Only section of the website not the chapters page open to the public.

I personally like having my contact info included on the website as a collector. I have been able to add to my collection due to other members contacting me so will leave it there. But, of course this is up to each member.

Steve Bruening will be sending out a Chapter & Verse soon to the chapters keeping you all informed of what is going on in SCI.

(Continued on page 3)

Visit the SCI web site at
www.steincollectors.org

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Sue Fox as usual has a great convention planned for Sept. 2015 in Orlando, FL. Look forward to it and bring your Mickey Mouse ears! More information will be included in this issue of *Prosit* and into the future.

We also need to have nominations for the following positions to be filled to take office after this year's convention:

President

2nd Vice President (John Kelly)

CFO (Bruce Burner)

Database Manager (Bernd Hoffmann)

Managing Editor - Prosit

Librarian (Lyn Ayers)

The two positions in bold print above are the ones we do not yet have nominees for.

Bernd Hoffmann has been doing a good job of keeping our database updated and Ron Fox of putting out a superior *Prosit* magazine with every issue.

George Felty has done a good job with SCI's Facebook page. Take a look.

One of the highlights of the convention meetings is the presentation of awards. Nomination forms for the Master Steinologist and Jack HeimannService Award were emailed to all chapter reps. Both forms should be returned to Chris Wheeler (for Master Steinologist) and myself (for Jack Heimann Award) by May 26, 2015. You can send the forms via snail mail to Chris at Golden Gables Pearl Lane Commonside Stourport on Severn Worcestershire DY13 ORB United Kingdom or by email at newdevonian@btinternet.com or to me at P.O. Box 4733 Hayward, CA. 94540 or drlowry@comcast.net.

In addition to the above two awards, we also have the Gemütlichkeit Award and SCI Service Recognition Award. As the Standing Rules mention, the nominations for these two awards can be made by any member of SCI. If you would like to nominate anyone for these awards, please email me at the above address and also our President Justin Pimentel at jp9791@netzero.com.

So there are a lot of good things going on for the benefit of the members - you. However, we need members to help out where needed. Please respond to the award nominations mentioned above as well as the positions that will be open as of the convention in Sept. Nominate yourself or someone else that you feel would do a great job (with their knowledge).

Until the next time, Prosit!

Dave

More on the Knodgen Factory

Ron Fox, SCI Master Steinologist

In the June 2014 issue of *Prosit*, we displayed a series of character steins and discussed their traits. In the September 2014 issue we were able to announce that fellow collector, Arvid Frende, discovered the maker of these steins as Jacob Leopold Knodgen of Ransbach.

In the June issue we showed every character stein we were aware of at that time. Since these two issues of *Prosit*s, one more of these interesting steins has surfaced.



This newly discovered piece depicts a man holding a beer stein in his right hand and sheet music in his left, while he has a trumpet tucked under his left arm. I guess it is safe to call him a trumpeter, but I believe he may be a musician that plays for tips. He could possibly work at a restaurant and serenade folks from table to table.

In any event, if you compare these photos to those in the other *Prosit* issues, you will see the same traits. He has his head tilted to one side, like most of the other full-figured steins. It has the same impressed JLK on the rear of the body. The handle is identical to the others and the base follows the shape of the design and is not round.

Steins from this firm are not plentiful. It is obvious they were a small operation competing against the much larger stein manufacturers the short distance away in Hohn. I would also assume they were not in business for a long period of time. We also know that few stein makers survived WWI.

I hope this update helps cement the Knodgen factory name on the lips of our members.



A Stein Go-With - Postcards?

by Dave Lowry

"That's a nice picture of a stein!" someone may say when they see your collection.

A picture or view of a stein? Why not an actual stein on a shelf or in hand?

Well, the next best thing to an actual stein is an attractive view or depiction of a stein on a postcard! Postcards are usually affordable especially when compared to the price of an actual stein. They are a nice go-with collectible to add to a stein collection. I know of many stein collectors that collect these worthy additions, whether they depict only steins or are artist signed. Many well known stein designers also produced designs for postcards!



We see on the example in Fig. #1 a barrel car that has two steins as the headlights and another stein on the platform near the driver in case he gets thirsty after eating the Sauerkraut and frankfurters from the boxes mounted on the side of the vehicle? It is postmarked 1908.



The next postcard (Fig. #2) is from the Series 400 which has 3 cards in this set and is published by the Unique Novelty Co. of New York copyrighted in 1911. This company published many postcards for the overseas market. This one for Germany? It shows a dachshund dog and baby drinking their milk (or beer??) from a stein. A stein collector in the making!!



The next (Fig #3) shows three radishes drinking from mugs. Even radishes experience Gemütlichkeit when they have drunk enough. This is card #6155 from the Innsbrud Co. of Zurich. This card has been reproduced many times but this is an original example and is unused (no writing, postmark, stamp, etc.)



Fig #4 shows a closeup of a Nurnburg funnel. It is a mechanical postcard, meaning at least part of the item depicted moves. The postcard is normal size when it is "closed" but the lower part of the funnel appears when you turn the cardboard piece on the back. Of course this does not depict a stein but it is a related subject as many collectors collect funnels or steins that show this idea of a funnel or is in a shape of the funnel itself. The Nürnberg funnel is often shown sticking out of a student's head so that knowledge can be "poured" into the brain or mind.

Fig #5 shows a close up view of a stein showing a monument in Munich. It is full of frothy beer as seen in the white overflow. It has a nice pewter lid with the HB logo and a Munich maid tag at the thumbflift. It was published by Ottmar Zieher of Munich and is unused. Gruss aus dem Hofbrauhaus!!



Fig. #6 shows a go-with collectible to my Dumler & Breiden collection. How? The close-up is of a smiling small girl in a cape and hood holding a D&B puzzle jug. I also have two-color pottery and blue saltglaze examples of this puzzle jug. I was happy to find this postcard for my collection.



Fig. #7 depicts a man asleep (or drunk?) talking to a radish and a barrel as he dreaming of 9 different steins with wings! I think we all have been in this situation at one time or another. This one is also published by Ottmar Zieher.



A collecting category for steins is gymnastics I father Jahn. Fig. #8 shows two men on a pommel horse with a banner Gut Heil! The only exercise they seem to be getting is drinking from their steins!! Now, that's my kind of exercise!



The next (Fig. #9) shows a man going to Oktoberfest. He is balanced on a barrel of HB beer, holding a stein of brew in each hand and is wearing 8 steins around his neck. I would like to party with this guy! Gruss vom Oktoberfest!



Fig. #10 shows a large stein for Oktoberfest. It is SO large that a ladder is needed to get to the top rim. The message printed on its side is my wish to you, my fellow collectors - Prosit!

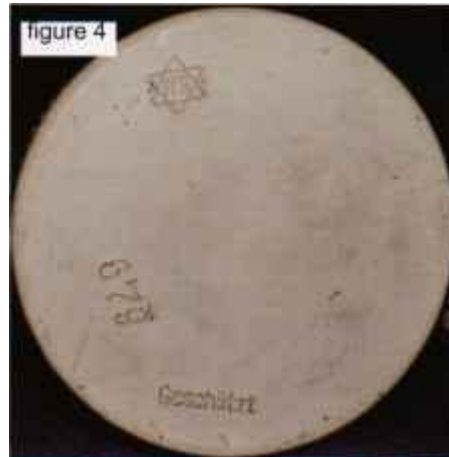
Many different types or categories of collectibles are related to or go with our steins. One of these categories is postcards and are worthy additions to any stein collection.

A Unique Reinhold Merkelbach Beer Stein Engraved With "Fürst Bismarck trank aus diesem Krüge, Jena, 31. Juli 1892"

by Ronald Olson

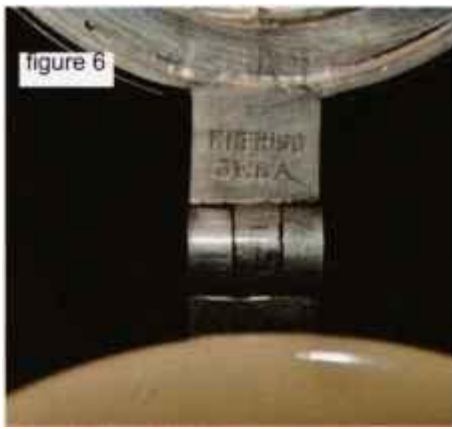


In my collection of antique German steins resides a unique Reinhold Merkelbach beer stein engraved with "Fürst Bismarck trank aus diesem Krüge, Jena, 31. Juli 1892" (Prince Bismarck drank out this stein, Jena 31 July 1892) that is shown in figures 1, 2 and 3. The stein body is made of quality earthenware, is 1 liter in capacity, and is topped with a heavy pewter lid with a griffin thumb lift. I have high confidence that this stein is a memento and witness to the scene where the retired first Chancellor of Germany, Otto von Bismarck, spoke to the officials, university faculty, students and towns people on a July Sunday morning in the town Marktplatz of Jena, Thuringia, Germany.



On the bottom of the beer stein is the Reinhold Merkelbach mark of "RM" inside a six-pointed star used from 1882 to 1933, the number "679", and the word "Geschützt" (protected, short for copyright protected). See figure 4. The earthenware company was located in Höhr-Grenzhausen. A catalog from Reinhold Merkelbach from around 1900 shows a stein body identical to the Bismarck stein. It is shown in figure 5, bottom row, fourth stein from the left. However, the wording on the stein body in the sales catalog is from a German poem. The Bismarck stein reads "Erinnerung an Jena" (Remembrance on Jena) and would have been a special order by the decorating firm and pewter company that attached the lid.





The Bismarck beer stein has the inscription, "F. Hering Jena" under the tang under the lid, as shown in figure 6. The Franz Hering firm (shown in figure 7) was a tinsmith and decorating company located on the Markt-platz of Jena, Germany with known production dates from 1870 - 1932.



At the time of his birth, Germany was made up of 39 independent nation-states. Bismarck is credited with the creation of the modern Germany nation in 1871 with the Prussian King being proclaimed Kaiser (Emperor), shown in figure 8. This was accomplished through Bismarck's cunning use of both political brinksmanship and the Prussian Army's military might in a series of three very well calculated and executed wars: the Danish War of 1864, the Austro-Prussian War of 1866 and the Franco-German War of 1870. When he died in 1898, a unified Germany was one of the world's greatest industrial and military powers.

During his time as Chancellor, Bismarck introduced old age pensions, accident insurance, medical care and unemployment insurance. In the minds of many working class Germans of his day, he was not only the founder of the Empire, he was an advocate for social justice and equality.

On March 9, 1888, the 91 year old Kaiser Wilhelm I died, followed 99 days later by his son Fredrick Wilhelm. Not yet thirty years old, Wilhelm II became Kaiser of Germany



upon the deaths of both his grandfather and father. The young Kaiser Wilhelm II was intent on consolidating his powers and within two years after becoming Kaiser made the decision to dismiss the elder, powerful and politically savvy Chancellor Bismarck. Sir John Tenniel's cartoon, "Dropping the Pilot" shown in figure 9, depicts this event and is one of the most famous political cartoons of the time.



In the year 1892, Otto von Bismarck is a 77 year old man and his wife, Johanna von Bismarck is 68 years old. Bismarck was retired, no longer serving the Kaiser and was influencing German politics from outside the royal courts in speeches. Because of his fame and status he could state his political views without serious risk from those that controlled Germany. Bismarck's eldest son, Herbert von Bismarck, 42, had just married Countess Marguerite Hoyos in Vienna on 21 June. See figures 10 and 11.

The town of Jena documented the events that happened leading up to and during the visit of Prince Bismarck and his family in the book "Fürst Bismarck in Jena, Zur Erinnerung an den 30. und 31. Juli 1892"

(Prince Bismarck in Jena, A remembrance of the 30 and 31 July 1892). The following paragraphs are abridgments from the book. The book contains no images of Bismarck drinking nor does it have any detailed descriptions of the vessels he drank from. However, it does document that Bismarck drank in celebration of his visit on three separate occasions in Jena on the 31st of July 1892.



In early July of 1892, Bismarck and his family are on their way back from Vienna and are resting in the resort city of Bad Kissingen, Bavaria. He is sent a telegram from a group of city and university leaders of Jena asking if he would meet their deputation. He agrees and on Sunday July 10, 1892, he meets with the Jena deputation. The deputation is made up of Mayor Singer, common councilman and brew master Koehler, the locksmith Walther, chairman of the veteran's organization, and Professor Haeckel from the University of Jena. Bismarck accepted the invitation from Jena deputation and will come to the city on the last weekend of July 1892. Both sides of the press, pro-Bismarck and pro-Kaiser Wilhelm II, buzzed with the news that the Chancellor will visit Jena and that Jena is assured to be the next oration point for the very vocal Bismarck.

Bismarck partook in the first of the documented libations at the home of the fraternity "Teutonia" where the Prince was presented a long pipe with the emblems of the four local corps as a gift of remembrance from Jena fraternities. Ms. Koehler, the brewer's wife, presented the Prince, the Princess and the Countess beautiful flowers from her garden. The Innkeeper of the "Rose" offered the Prince a drink of beer. Prince Bismarck picked up the tankard and

replied, "My gentlemen, I would like to drink, but not too much. I wish the fraternity a happy prosperity Cheers Gentlemen!" Then immediately afterwards, the Prince's wagon drove off to the Marktplatz of Jena.

The second recorded libation occurred shortly after noon on July 31, 1892 at the Jena Market Square when a fraternity student honors the Iron Chancellor with a group toast.

"We will never forget this hour, never forget to have looked into the eye of the Reich Chancellor ... Fellow students! I urge you also, from his Serene Highness Prince Bismarck, the founder of the German Empire, and of eternal Vivat Crescat Floreat (May it live long and Flourish) the house Bismarck! Rub a thunderous salamander. Ad Exercitum Salamandri, Salamanders, 1, 2, 3!"

Bismarck drinks with the fraternity members a honorary toast that is called the Salamander. The homage made by the Jena students and staff extremely pleased the prince, he shook the speaker's hand and asked him to utter his thanks to the fellow students.



The third and last chronicled libation is noted immediately after a powerful speech where Bismarck spoke to a crowd of 15,000 assembled on the Jena Marktplatz, see figure 12. He advocated for a stronger Parliament, denounced the Emperor's current advisors but stopped short of denouncing the Emperor himself.

The text from this speech is found in English in Bruno Garlepp book the "Germany's Iron Chancellor". --

"Our task is perhaps not complete. It can only be completed when we possess a strong Parliament to focus the feeling of national unity. A Parliament cannot be strong when it is torn hither and thither by party-feeling. Our policies must be national, if we are to exist at all, and for this we must have national representation. We cannot be governed at will by any one of the existing Parties. I have taken an oath of loyalty to the rule of an Evangelical Empire, to which I am devotedly attached; and if on every occasion when I, with fifty years' experience of

politics, express my belief that the advisers of my Sovereign would do better to decide upon some other measure, I am reproached with furthering anti-monarchical politics, I should like to draw attention to our present constitution, according to which the responsibility of all government measures rests on the Imperial Chancellor and the Ministers, and not upon the Sovereign. I should also like to point out that this conception is -1 will not say of ancient Germanic origin — but one which was a part of our flesh and blood long before we had a constitution...It is possible to be a loyal supporter of the dynasty, the Emperor and King, without being convinced of the wisdom of his commissaries' measures, and I for one am not convinced, nor shall I keep silence with regard to my convictions"

After a huge applause had died down, Prince Bismarck breaks from his orations. Princess Johanna Bismarck, his wife, attended to her husband as she wiped his forehead after the orations. Prince Bismarck takes a large tankard of beer from Mr. Kämmer, the landlord of the Weimarischen Hofes, drinks, then bows deeply to the crowd.

Gerd Fesser, a present day German historian, notes in his article, "Bismarck's Besuch in Jena im Jahre 1892" (Bismarck's visit in Jena in the Year 1892), that "Bismarck had spoken exactly 32 minutes. He earned a standing ovation and enthusiastic cheers. Speaking had made him thirsty, and he emptied three pitchers of beer."

Bismarck and his family left Jena that afternoon to Schoenhausen, his birthplace and one of his residences, from the train station filled with children singing goodbyes to the Bismarck family entourage. The next day, newspapers are filled with the news of Bismarck's pro-Parliament stance. Bismarck died one day short of exactly 6 years from that Jena Sunday morning in 1892. He was lavishly honored in those last years by the German people. A fountain and plaque was erected on the spot where Bismarck spoke in Jena. Neglected during the time of the East German communist regime, it has been restored and stands in the Marktplatz today. See figure 13.



Without any type of photographic proof or a precise description from the 31st of July 1892, it will be forever unknown where Bismarck drank from the stein that is the subject of this article. My guess and hope is this stein is the large pitcher that Bismarck drank from three times in the Marktplatz. The large stein is of presentation quality and would have been perfectly suitable for the event. I have owned the stein for 35 years, having bought in 1979 from a US serviceman who owned the stein the previous 34 years. He brought it back as a war souvenir from a town near Essen on the western side of Germany. Where the Bismarck stein resided from 1892 to 1945 is unknown.

I have created a website at <https://sites.google.com/site/bismarck-krugejena/> for organizing and storing the information that I have collected over the years that is relative to this stein and event. If anyone has any interest, I invite them to the site and would appreciate any additional help, information, or comments.

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$\frac{1}{2}$ L. |—|



**Krieger- u. Veteranen-
seidel.**

Originelles Bierkrügel aus colorirtem Stein- gut mit den Reichsfarben schwarz, weiß, roth. Zu beziehen gegen Nach- nahme von M. 4.50 incl. Emballage durch

**J. Neumark,
München,
Weinstraße 18.**

Geschl. geschützt.



Early Stein Ads

by Ron Fox, SCI Master Steinologist

While searching eBay the other day, I came across a seller who specializes in newspaper ads from the late 19th century. He had these four ads from local Munich shops, selling character steins. It lists the name the designer gave to each stein, the original price and the name and address of the selling shop. I thought it would be interesting to see the ads with the steins next to them.

$\frac{1}{2}$ L.



**Der Kamerun-
Student**

genau nach nebenstehens- der Zeichnung in colo- rirtem Fayence als originellstes Bierkrügel ist zu beziehen gegen Nachnahme von M. 3.50 incl. Emballage durch

**J. Neumark,
Weinstr. 18, München.**



The first stein is in the shape of a drum with military men on each side. The inlay lid features a figural helmet. The handle is in the shape of a trumpet. It is called The War Veteran Stein and was priced at 4.5 Marks.



**Deutscher
Michel.**

Neuester höchst origi- neller $\frac{1}{2}$ L. Biertrug aus feinstem colorirtem Fayence. Gegen Nach- nahme von M. 3.50 incl. Verpackung durch

**S. Liebschütz,
München,
3 Mart-Bazar.**



Next is an Austrian majolica character stein. It is of a black dueling fraternal student. He wears his student cap and school colors on a sash over his shoulder. It is called The Cameroon Student or The Black Student. The price was 3.5 Marks.

The third ad is of another Austrian ma- jolica character stein. It is of a man wear- ing Bavarian clothing and having long sideburns. He holds a pipe in his right hand. He is called German Michael and the price was 3.5 Marks.

$\frac{1}{2}$ Liter



**Mephisto-
Krug,**

geschl. geschützt.

Neuestes originellstes und praktisches Bier- krügerl in Flaschen- form, aus colorirtem Steingut. Zu beziehen geg. Vorher- einsendung von M. 5.00 inclus. Emballage durch

**S. Liebschütz,
München.**



The last character is made of stoneware and is in the shape of an old beer bot- tle. The figural handle is of the devil and there are monkeys climbing on the body, with one looking down the rim opening. The front of the body features a long verse. It was named The Mephistopheles Stein and was priced at 5 Marks.

Each one of these ad illustrations is artist signed. I am not sure it is the artist of the illustration or the designer of the stein.

These ads were placed by two different Munich 19th century souvenir shops, S. Liebschutz and J. Neumark. I will be on the lookout for others.



Photos From the Road

Thirty Fifth Installment

by Ron Fox, SCI Master Steinologist

About two years ago, I was emailed a photo from a stein meeting held at the home of Joe and Sandra Heater in Tuscon, Arizona. The photo was of Joe and guest speaker Wolfgang Gult standing in front of one of the stein cabinets. As I examined the steins on those shelves, I was intrigued by one I had never seen before. On our drive from California to Miami this winter, I finally had an opportunity to visit the Heaters and get a closer look at the stein that piqued my curiosity. The two photos on the top row are of that stein, which is a porcelain character of an owl. I had originally thought that it could be made by Schierholz, but was surprised to see it was made by Bauer. It is truly as good as any Schierholz character I have ever seen.



The middle row starts with another porcelain character made by Amberg. It is of a dueling fraternal student. With his eye patch and facial cuts, he needed more dueling training. In reality, these students proudly wore their dueling scars like a meaningful tattoo.



The middle of the page shows a very unique Mettlach stein. It has a square four sided body with suites of playing cards. It is a very difficult stein to find.

Joe has a passion for Royal Vienna steins that depict monks. The remaining four steins on this page all fall into that category. The scenes on all of these porcelain steins were taken from paintings by the famous German artist Eduard Grützner. This was the theme for a great number of his paintings.

The middle row ends with one of the Viennas with two monks seated at a table.

Each end of the bottom row has two more beautiful Vienna steins.

The middle of the bottom row has one the larger 1 liter bell shaped Vienna steins. This size and shape is the hardest of the Vienna bodies to find.





In addition to loving the Vienna steins, Joe is attracted to great character steins. The first two rows on this page are just a few of the many examples within his collection.

The first stein is a 1/4 liter size of a baby in bunting. This cutie comes in three sizes.

Next is a cucumber with a face. I cannot look at this stein without thinking about the Wizard of Oz. A great Schierholz design.

The top row ends with a Diesinger character of a man with a hangover. This factory has a great following amongst stein collectors.

The middle row starts off with one of my favorite steins made by the Schierholz firm. It is of an old woman who struggles to make ends meet by selling newspapers. There is a lot of feeling in this design.

The center of the page is a E Bohne character of an acorn. It has a verse and stag on the front.

We end that row with another Schierholz piece in the shape of a ram's head. You can understand why their steins consistently bring the highest prices in the character stein category.

Mettlach made a series of 12 occupational. They all have the same body with different scenes depicting occupations. First on the bottom row is the butcher and is the hardest one to find, if you are trying to complete the series.

Heinrich Schlitt had a fantastic imagination. The steins he designed are the most sought after by the Mettlach collectors. The middle of the bottom row depicts a troll sitting on a barrel hugging a bottle. I think I met him during my drinking years as a young man.

The last stein from Joe's collection is of a dueling student that has had too much to drink and is seeing things. That would help you to give up the sauce.

My thanks go out to Joe and Sandra for their kind hospitality on our unscheduled visit. We enjoyed their beautiful home and fabulous collection. We hope to visit again.

Several years ago, while shopping in an antique mall, my wife bought a 19th century indian headdress. It was the beginning of her passion for items depicting American indians. She loves vintage products where the packaging uses the indian image to portray strength and dependability. It wasn't long before we ran across a stein with this endearing subject matter. The next two pages are just a few of her many steins with the indian theme.

One of the more prominent American stein manufactures, during the 1900 era, was Lenox of New Jersey. Besides having a major line of steins depicting monks, they also had a series decorated with indian chiefs. The top row has three great examples of these steins. The lids are made of mixed metals and supplied by the Tiffany company in New York. As you may have guessed, my wife is looking for more examples from this firm.



The popularity of the American indian image reached across the ocean to Europe. The German stein manufacturers realized it was subject matter that could be sold to the US market. The Simon Peter Gerz factory made a series of four famous indian chiefs. They were made in both pottery and stoneware relief and come in 4/10 liter and 1/2 liter sizes. They also have two different base designs.



The middle row starts off with two of the four pottery bodies. The first one is of Chief Wolf Robe from the Cheyenne tribe. The second is of Chief Louison from the Flat-head tribe.

The third stein in the middle row is the first of the stoneware bodies. It is also Chief Wolf Robe like the first pottery.

The bottom row is the three remaining stoneware steins from the series of four. First is of Chief High Bear from the Sioux tribe. Second is Chief Hollow Horn Bear also from the Sioux tribe. The last stein on this page is of Chief Louison from the Flat-head tribe.



These Gerz steins are interesting examples of some of the more famous American indian chiefs from the 19th century.



This page begins with a relief stein from the Reinhold Hanke firm. The central scene is of an indian papoose and has a female indian named Starlight on one side and Chief Eagle Feather on the other.

Next is a stein from the Diesinger factory and depicts Chief Red Cloud. It shows a burro on one side and a bronco buster on the other. I have only seen this stein in the 1/4 liter size.

The last stein on the top row is also from the Hanke firm. It is a souvenir from Phoenix, Arizona and shows the state capital building. It has an ostrich on one side and a Papago female indian on the other.



The middle row starts with a hand painted Mettlach #1526 stein. The body has an overall brown glaze and central scene of an indian. I have never seen this Mettlach before.

The middle of the page is from the American Manning Bowman firm. It has two different indians, one on each side.

Next is a German stein made for the American market. It depicts a female wearing a large headdress and is marked souvenir of Mt Clemens, Mich. It is 1/4 liter in size.

Hampshire pottery was made in Keene, New Hampshire. They made many souvenir steins for a variety of locations across America and Canada. My wife has five with indians on them. These steins were never lidded.

The bottom row is one of these Hampshire pottery steins. The indian is not named, but it says Charlevoix on the rear of the body. I believe that is a town in Michigan.

We end this indian theme with another Hampshire pottery stein with an indian wearing a suit and top hat. He has a breast plate and draped indian blanket over his arm. It is marked Oshkosh, Mass beneath his scene.



It is great living so close to Les Paul, as his vast collection of characters provides so many opportunities for this series.

Les thought it would be interesting to show how some of the stein manufacturers used the same body on their characters, but different heads. This allowed them to economically add another stein to their production line without much work or expense. I think it was brilliant thinking.

The top row is the first group I want to show you and they are made by Merkelbach & Wick. They are all made in salt glazed stoneware and depict Friedrich III, Wilhelm I, and Von Moltke. I think it is safe to say they made a Wilhelm II as well.

As you can see, the bodies came from the same mold and they only had to make molds for the different heads.

The group in the middle row are all made of porcelain from the Amberg factory. It starts out with a younger version of Von Moltke, Friedrich III and the normal older Von Moltke. There may be several more to this series, as it is missing the two other Kaisers, Wilhem I and II, as well as Bismarck.

The steins at the bottom row are all made of pottery by the Dumler and Breiden firm. This group depicts Bismarck, Wilhelm II and Friedrich III. As you can see, Wilhelm II, in the middle of the row, is in full color. These characters were also made in the salt glazed stoneware version.

Examining this group, we see that Wilhelm I is missing, and they possibly made other military figures.

The Dumler and Breiden factory was known for extra detail, as you can see from the design on these raised bases. They also made a shorter version without the taller hollow bases.





The German military figures made it easy to create a series. They would all have dressed in similar uniforms and carried a sword.

This next group, on the top row, depict Friedrich III, Von Moltke and Wilhelm I, made by Marzi & Remy. As is the case with the previous groups, it is easy to see that at least Wilhelm II is missing and must exist. It is safe to think, if there is a Von Moltke, there is probably a Bismarck version. I believe that could be confirmed by looking through old stein factory catalogs, or maybe its on your shelf.



The first two in the top row are stoneware and the third is made of pottery. All of the character steins made of salt glazed stoneware could have been made in the cream or ivory colored pottery material.

The group in the middle of the page, made by Reinhold Hanke, opens up even more possibilities. The first two steins are two variations of Bismarck. The first has him wearing a military hat, while the second he is wearing the typical spiked helmet. Only time will tell what other variations of the same person will show up on the stein market.

The Third stein from the middle row is of Von Moltke, with the common older drawn face.



The last group, at the bottom of the page, is of monks made by HR. As was the case with all of the other groups, the bodies all came from the same mold. They are made of stoneware and marked with the number 61. We see the first monk is wearing a hood and has no facial hair. The second is wearing the same hood only he is sporting a beard. The last monk is not wearing the hood and is clean shaven. These may be minor changes, but make them appear very different.

I hope you have enjoyed viewing these groups of steins made with the same bodies. Please search your shelves and let me hear if you have any steins that fit into any of these groups. Contact the editor with your photos.

These last two pages are full of steins made in the Art Nouveau style. They are examples made in many different materials. It is a most attractive and varied category of steins to collect.

The first stein is made of stoneware and features an etched bird with a detailed floral decoration wrapped around a ball shaped body.



The second stein is made to look like stoneware, but it is actually made of lead glazed pottery in colors of grey and cobalt.

The last stein on the top row is another made of stoneware with a brown glaze. It has a floral decoration on an eight sided body. This brown glaze was used often on Art Nouveau steins.



The middle row starts off with a majolica stein from the Hungarian firm of Rudolf Ditmar. It has a strong, colorful floral design.

The center of the page shows another lead glazed pottery stein made to resemble salt glazed stoneware.



We end the middle row with a stoneware stein made by Scharvogel of Darmstadt. The figural pewter lid is of a woman that continues the interesting design of the contents of the stein spilling over the rim.

The bottom row shows some of the larger Art Nouveau steins with pouring spouts. It starts off with one using the more common brown glaze and is contrasted with dark cobalt glaze on the relief decoration.

The next stein also has the brown glaze with a distinct pattern of rectangles around the entire body.

The last example on this page has an unusual olive green glaze with an impressed cobalt circle pattern. It is a real eye grabber.





This top row begins with a stein made of glass. The decoration is flowers achieved by applying colored glass and fire polishing into the body. This technique is referred to as marquetry.

Next is a grey lead glazed pottery stein with a dark grey pattern and verse.

The last stein on the top row is made of salt glazed stoneware and has a cobalt impressed floral decoration on a rounded body.

The middle row has another glass stein with enameled floral design on an hour glass shaped body.

The center of the page is another grey lead glazed pottery with cobalt and brown glazed decorations.

Next is a detailed relief pewter stein with marine decoration. The lid is in the shape of a seashell and the thumblift is a figural dolphin.

Like the opposite page, the bottom row shows examples of larger steins. The first one is made of glass by the Van Houten firm. It features an enameled floral and mandolin scene. The relief pewter neck and lid continues the floral Art Nouveau pattern.

The middle of the bottom row is another glass stein. It was made at the Bohemian firm of Kralic. The glass has applied threading that has been fire polished to the body. Like the previous example, the pewter neck, handle and lid have a floral design.

The last item on this page was made by WMF and is silver plated. The body, handle and lid continue the same Art Nouveau decoration. What an exciting group of steins.

Well, this completes another installment of this series. I will be back with many more interesting steins in the June issue. Keep those photo invitations coming.

No Place For A Minister's Son Stein

by Dennis Hunsinger

Being relatively new to stein collecting, I am amazed as to the quantity and craftsmanship of various drinking vessels. There has been a lot of information gathered and shared by other stein collectors over the past 40 plus years. Along with reading Prosit, published books, and internet searches, you can reveal the physical aspects of the drinking vessels that we all collect. Body shapes, handle styles, thumb lifts, mold marks and touch marks can be referenced to determine the manufacturer, the artist, date or production, materials used and, in most cases, the technique used in production.

There is another aspect to the stein collecting that I like. This is determining the connection the stein has an event in history, social life of the time or even a personal connection. The road to discovering the meaning of the stein can be a challenge but interesting.

One particular stein that caught my attention is this 1/2 liter Thewalt produced stein with a mold number of 636 (figure 1). The image on the stein is a woman in bed with a blanket pulled up to her neck. Standing on top of her is a top hat-wearing insect, holding a book. Below the image is the phrase "This is no place for a minister's son." What is the story behind the image and phrase? How are they connected?

When George Schamberger owned this stein, he did some research on his own. He contacted Albert Thewalt. From George's correspondence, he learned that the stein is titled "Girl in Bed". It was made strictly for export to the United States. Neither who ordered it nor how many were made, is listed in the Thewalt records.

A search of The Beer Stein Library didn't list it, but I did find other Thewalt steins close to the 636 mold number that had the same body style and handle. This find makes me believe that there may have been a series of these whimsical steins produced.

At this point, I had all the information about the physical part of the stein that I needed. The reason I picked up this stein what the odd artwork with the phrase "This is no place for a minister's son." This is certainly an interesting phrase, but I never heard of it. I couldn't find anyone who ever heard it or knows what it means. What does it mean? When would you use the phrase? What is the connection between the phrase and the picture? Why put it on a stein? A quick internet search should answer my questions.

A link to the Internet Movie Database (www.imdb.com) listed a short comedy film from 1912 with the title "This is no place for a minister's son." Other than a list of the actors and the production company, no information about the short film is listed. Expanded searches about the film revealed nothing.

Searching further revealed a song from 1909 with "This is no place for a minister's son" as the title. According to the song, Bill Green was a preacher and a Sunday school teacher and his dad was a minister. This is last verse of the song:

One night after beating it home from a meeting,

Bill found he was in the wrong room.

A lady was a sleeping who heard him creeping

Thought Bill her husband there in the gloom.

Said she "Dear I worried and you should have hurried,

For only today we were wed.

You shouldn't have tarried when we've just been married"

Bill in a soft whisper said:

This is no place for a minister's son, a minister's son, a minister's son.



figure 1



Could this have a connection to the phrase and image on the stein? I just couldn't be 100% sure.

Next, I came across an eBay link. I first thought that someone was selling another of the same stein that I had. Two items popped up on the list. The first is a postcard with the same phrase printed on it (figure 2). It is a vintage 1910 comic postcard. Although the picture is different, I think the phrase has the same meaning in both pictures. I believe it refers to: Since you would not expect a minister's son to be found in a risqué situation, then neither should you.



The second eBay link was a total shock to me. It was another postcard, but this time, both the picture and the phrase were identical (figure 3) to the stein. The postcard is dated 1910. The seller had no further information about the postcard. Of course I had to buy the postcard to put with the stein. What a conversational pair this would be. Even though I think I know the meaning of the phrase, I still have no clue as to what this insect represents. Searching eBay, I notice other postcards from the same time period with the same mosquito type bug pictured in various questionable situations and promoting other witty phrases. This yielded no further information, just more questions. What is the significance of this mosquito (figure 4)?



After a period of dead end searches, I decided to search for "Preacher & Mosquito" on the internet. This combination led me to a poem called "The flea" which was written by an Englishman named John Donne in 1610 and published in 1633. Basically, the poem is about how a boy uses an insect to seduce a girl that he likes, but she hesitates to act on his advances. Once the insect bit them both, he explained to her that nothing happened when their blood mixed, so nothing bad would happen if they went further. The poem's author was a highly religious man who also wrote several poems to convey his belief: "Sex in the name of religion is ok". Is biting the woman in the name of religion ok? This still did not explain the stein or the phrase.

Is the phrase meant for the insect meaning that if a minister's son should not be in the room with the woman, neither should the insect. Does this poem have any remote connection to the stein? Since I have not found anything concrete, the mystery continues.

As for me, collecting and enjoying various steins for their beauty and craftsmanship is exciting. Uncovering the meaning of a stein can sometimes be a challenge. The biggest thrill of it all is when you rediscover something lost or forgotten long ago. Personal satisfaction from just owning the stein isn't enough until the rest of the story is uncovered. This is one of the reasons our SCI founding members formed SCI. Learning about and openly sharing all aspects of drinking vessels is something the founders of SCI wanted all of the future members to do. I know that most collectors feel the same way to one extent or another. This aspect of stein collecting separates us from other types of collectors. It is more than just setting pretty things on a shelf, it is learning about and appreciating everything about our collection. Sometimes the truth can be found out there and if for some reason it is not, you can just fabricate your own version of what you believe. This sometimes can initiate a rather interesting conversation. If anyone has any further ideas or information about this stein, image or phrase, I would enjoy hearing from you. (dahunsl@gmail.com)



The Last of the Heerführen as depicted on Mettlach Set 1502

4th and Last Installment

By Terry Hill, SCI Master Steinologist

It has been quite some time since I last penned an installment about the Mettlach series of steins that picture the leaders of the Germanic forces and their allies during World War I. Villeroy & Boch produced these steins using #1526 ceramic bodies and all were stamped with the design number of 1502. They were generally lidded with a ceramic insert and in some cases with the standard pewter lid that was commonly found on the 1526 steins. In December of 2008 when I concluded the third article, I wrote, "In the next installment, I will tackle an assortment of the professional generals: Karl von Bülow, Otto von Emmich, and the Austrian, Conrad von Hötzendorf. Of course there is always the possibility of still finding another member of this intriguing set, so if you have the info, write soon." Well that was six years ago and in recent weeks I have received the information so needed to end this long-lived writing adventure. For years I have been seeking a photo of the von Bülow stein with lid, evidence as to the artist who crafted these compelling etchings, and a new addition to the set. Little did I know of the dramatic impact that this last addition was to have on this project. For that, you will have to wait until the end of this article.



Karl Wilhelm von Bülow

In the city of Berlin on April 24, 1846, Karl Wilhelm, the newest member of the distin-

guished Von Bülow family was born. (Fig. 1) Following in the tradition of his officer father and grandfather, Karl enlisted to take part in the Austro-Prussian War of 1866. He served with distinction at the Battle of Königgratz and by the time of his involvement in the Franco-Prussian War in 1870-71 he had attained the rank of captain and had been awarded the Iron Cross. In the years following, Karl Wilhelm had risen through the ranks and by the outbreak of World War I had been placed in charge of the German Second Army. During the earliest phase of the German Offensive, the Schlieffen Plan was to be utilized. It relied on a lightning and overwhelming advance of German troops through Holland, Belgium, and Luxembourg to catch Paris in a vise grip before the Russians could mobilize their forces on the Eastern Front, and before the British could mount a sizable effort to bolster the French forces. The German High Command did not expect the resistance they received from the Belgian Army and were surprised how quickly the BEF responded to the aid of the Belgians and French. While the Germans enjoyed manpower and weapon superiority, their leadership in command was wanting. (Fig. 2)



Karl Wilhelm Bülow and his 2nd Army invaded Belgium and laid siege to the Belgian cities and fortresses at Namur, Charleroi, and St. Quentin during the last days of August. While the Belgians stoutly

defended their territory, they were no match for the weaponry and the highly trained German forces. When the Germans pivoted toward Paris the Schlieffen Plan fell apart as an aggressive Von Kluck's 1st Army pursued the French forces before him while a cautious Von Bülow slowed and ultimately stopped the 2nd Army's advance. Fearing exposure, Von Bülow further ordered Von Kluck to turn his forces to the right to cover his flank. The end result of these maneuvers was that it created a huge gap in the German lines that led to a British and French exploitation that divided the two German armies. Had the Germans known how weak their opposition was they could have prevailed? An emergency force of 6000 French reserves was rushed into battle, being transported from Paris by taxicabs. A hesitant Helmut von Moltke, the German Chief of Staff, ordered both armies to retreat and the war at this point settled into a grim struggle of trench warfare. In referring to this battle, the Allies called it the "Wonder at the Marne", but the Germans dubbed it a "Drama." In addition to the half million casualties suffered by both sides, the fallout saw Kaiser Wilhelm II replace General Helmut von Moltke with Boxer Rebellion star, Erich von Falkenhayn. Two months after the "Drama at the Marne" Bülow suffered a heart attack amid the German public's view of him as a failure for not taking Paris. Karl von Bülow was promoted to Field Marshal in January of 1915 and at that time with no command in the offing, he asked to be placed on the retired list. Karl Wilhelm von Bülow died in Berlin, August 31, 1921. (Fig. 3)



Otto von Emmich



Otto Emmich, like Karl von Bülow before him was born to a military officer led family in Minden, Prussia on August 4, 1848. (Fig. 4) He entered the Prussian Army in 1866 and was a veteran officer by the end of the Franco-Prussian War in 1871. (Fig. 5)



In 1909 he had risen to the rank of General. Later at the Kaiser's birthday party he was knighted and a "von" was added to his name. At the outset of World War I he was singled out to lead the Maas Army (Army of the Meuse) a special task force that was to cross the Meuse and destroy the citadel at Liege and its surrounding fortifications. Once they were destroyed, Emmich's 60,000 troops were to clear the way for the German Army to advance through Belgium and into France. The Germans assumed that the Belgians would only give them light resistance as Belgium had declared neutrality. When all attempts at a diplomatic

submission of the Belgians failed, even after a late night plea on the part of Kaiser Wilhelm II, it was readily apparent the Von Emmich effort was to be no easy task. Initially the battle plan of the German Army called for an engagement of four days. When the Germans arrived at the Meuse they found that all the bridges had been blown and Belgian entrenchments had been prepared at strategic points along the river. The Maas Army managed the difficult crossing and shortly thereafter attempted a direct assault on the Liege fortification only to be repelled back down the mountain. In the meantime Von Emmich had ordered from Essen a pair of the enormous Krupp cannons that could propel their 1700 pound missiles over 3 miles. Once the howitzers arrived by rail and were set into emplacements, these "Dicke Berthas" began to rip apart the walls of the bastions and explode deep into the underground defenses of the Belgians. After the Liege Citadel fell, the 12 outer fortifications were crushed one by one. The German High Command had planned on an engagement of four days and wound up with a battle of eleven days. While this delay was a sour point in this, the first major conflict in the war, it was clear that the Germany armament was to be a major factor in the battles ahead. With the siege over, the guns were immediately broken down and shipped by rail to their next employment at Namur under the direction of General von Bülow and the Second Army.

As the cannons pounded the area the German infantry was actively imposing its



Conrad von Hotzendorf

will and might on the local populace. Looting and pillaging was commonplace and the German Army did itself no good by the atrocities they inflicted on civilian residents. At the Belgian University town of Louvain (the Oxford of Belgium), the magnificent library of medieval manuscripts was systematically burned and destroyed. The ruination at Louvain has been described as an attack on civilization.

Because of what the German High Command considered to be a success, Otto von Emmich became the first soldier during the war to be awarded the coveted Pour le Merite medal. Once the Siege at Liege was over, General Otto von Emmich and his 10th Army Corps were returned to General Karl von Bülow and he was involved in engagements in Reims until April of 1915. (Fig. 6). Thence he was transferred to the Eastern Front and joined the command of General von Mackensen. After succeeding in several offensives, Otto became ill in the field and was sent back to Hanover, Germany to recuperate but instead fell to arteriosclerosis and died on December 22, 1915.

Conrad von Hotzendorf was born in Penzing, a beautiful suburb of Vienna on the 11th of November 1852. His father, Franz Conrad von Hötzendorff was a retired Hussar Colonel who was critically wounded in the 1848 Austrian Revolution. Young Conrad's mother, Barbara Kubier, was the daughter of the famed Viennese artist Kubier and in spite of an age disparity; the union between Conrad's parents was a happy one. His mother wanted her energetic son to pursue a technical education whereas his father insisted that his son enroll in a military course of study so as to follow in his and his father's footsteps. When Conrad completed his public school curriculum he successfully took the entry examination for the Hainburg Military Academy and entered as a cadet at the age of eleven. The young lad thrived and it was soon apparent that he had a genius aptitude for the military. His father died in 1878 and he took over the familial support of his mother and sister. In the years ahead, Conrad distinguished himself as he ascended the ranks. During these years of limited military action the Occupation of Bosnia-Herzegovina in 1878-79 allowed him the opportunity to display his prowess in leadership. After a stint at teaching at the Kriegsschule (War School) he became fast friends with Archduke Franz Ferdinand, who shared many of his views. This led to Hotzendorfs becoming the Chief of Staff of



the entire royal and imperial army of the Dual Monarchy. (Fig. 7) In this capacity, he pushed hard for the modernization of the army: new weaponry and uniforms, and building an air force of 250 planes. Early on he understood the great need for aerial surveillance. He also sought the expansion of military involvement in foreign diplomacy. The Emperor gave his blessing and often let Hötendorf represent him. (Fig.8)



In 1886 Conrad joined Wilhemine von le Beau in marriage and that union produced four sons, all of whom followed in the military life of their father. Three of the four died in campaigns on the Eastern Front of World War I. Shortly after 1905, when Wilhemine died, a saddened Conrad became involved in an intrigue with a married woman, Gina von Reninghausan. This liaison caused a great sensation in Austrian society and it ul-

timately involved: high ranking officials, the church, Hungarian law, archdukes and duchesses, and the old emperor himself. According to Christopher Clark in his book, *The Sleepwalkers*, for Conrad to win over this young love, 28 years his junior, he would need to convince her first to divorce her newly married husband, Herman von Reninghausan. The man was a wealthy Austrian businessman from Graz and one that Gina had only recently married. Conrad's path was simple, he would need to be a great victor in his pending battles in the war so as to impress Gina and the Emperor who he was sure in turn would intercede with the Vatican to allow this Catholic pair to marry in the Church. Well it certainly didn't work out that way as Russia and her allies on the Eastern Front handed Austria defeat after defeat. During the interlude prior to Gina's divorce, Conrad was a constant letter writer, penning over 3000 such epistles. Some of these soulful letters were over 60 pages in length. (Fig. 9)



Foremost among Helzendorfs military convictions was to wage a preemptive war against Serbia and Italy. He felt that if the Austrians could rid themselves of these two future opponents, the Austrian Empire could then focus solely on Russia. This antagonistic attitude eventually led Conrad into trouble, especially after the assassination of the Archduke Ferdinand and the eventual death of the Emperor Franz Joseph. The leaders of the Hungarian portion of the Dual Monarchy also were not thrilled with Hötendorfs rhetoric. By 1911 Hötendorfs continual advocating for a preventative war had grown thin and he was removed as Chief of Staff. In spite of Conrad's great skill as a commander and brilliance as a tactician, his World War I record was sub par as he often suffered ignoble

defeats at the hands of armies much inferior to his Austrian forces. His unrealistic battle plans often ignored the realities of terrain and climate. One such disaster was during the Brusilov Offensive in 1916 when the Austro-Hungarian forces under Hötendorfs command lost nearly 1.5 million men. Because of this failure the Austro-Hungarians were never again able to mount an offensive and could only provide support with their dwindling manpower, Falkenhayn and the German High Command thereafter referred to their alliance with Austria-Hungary as being "shackled to a corpse." By 1918 he had been relieved of his command as Chief of Staff and later of his army post command on the front lines in Italy. Conrad von Hötendorf had always hoped that his country would outlast the Russians and while his antagonists would collapse so did his empire when it was dissolved in November of 1918.

Field Marshal Conrad von Hötendorf died on the 25th of August 1925 in Bad Mergentheim, Wiirtemberg. The cause of his death was a diseased gall bladder. Later, after a solemn funeral parade, he was buried at the Heitzing Cemetery in Vienna. Gina von Hötendorf, a faithful spouse, remained at his side until 1925.

While I was researching the fanciful life of Hötendorf and the florid details of his love affair with Gina von Reninghausan, I came across a cover illustration from a book written by Ludwig Pastor entitled *Conrad von Hötendorf: Ein Lebensbild*. (Fig. 10) Upon a closer examination (Fig. 11) we see that this illustration is signed with the familiar initials of Mettlach artist/designer Fritz Quidenus. I have been trying for years to discover





the identity of the Mettlach artist who created the portraits for the 1502 set of Heerführen (military leaders) from World War I. After looking at thousands of illustrations from posters, book and magazine illustrations, postcards, and beer stein imagery, I had narrowed my choice to three artists: Theodor Otto Hahn, Karl Bauer, and Fritz Quidenus. These three had produced some body of work that utilized an etched style drawing of their subjects. Theodor Otto Hahn was a long shot as I had uncovered only one example of his work and that was from a beer stein illustration. Karl Bauer and Fritz Quidenus were both recognized as expert portrait artists and both produced folios of the leading German personalities of the day. They had access to the German and Austrian royalty and collaborated on a massive postcard set of the military leaders of these countries. World War I had begun and this set of military leaders was produced as propaganda. (Fig. 12) In addition to the availability of his subjects, Quiden-



nus's employment at V & B was a major factor in my choice of him as the designer. Additionally, he was producing artwork in this style on a regular basis. (Fig. 13) (Fig. 14) I also have in my collection large propaganda posters by Fritz Quidenus depicting military subjects. Thus I settled on F. Quidenus because of his large production of such artwork, accessibility of subjects, and his current employment at V & B Mettlach. I would be very interested in your views of this identification of the artist of the Mettlach 1502 set.



At the beginning of October of this year (2014) I received a phone call from long time friend and fellow collector, Jim Riley. He had remembered my request from 2008 about the 1502 Mettlach set of military leaders and volunteered a stein from this set to be included in a future article for Prosit. I was eager to have Jim's "new" stein be part of a last installment piece about this set; it pictured an Austrian General, Viktor Dankl. The day following my last gab session with Jim, Helga McClung called our house to inform us that Jim had passed away during the night. We were stunned and in awe of this rare beer stein that had yet to arrive at Jim's house. The notion that a stein, yet to be in Jim's possession, could provoke such drama was stunning.

When one looks at the other members of this set and sees such luminaries as the two Kaisers, two crown princes, and a gang of notable generals, the immediate question is, Why Dankl? (Fig. 15)



Viktor Dankl was born in the Austrian province of Venetia, on September 18, 1854 to a military family. His father was a distinguished Captain in the army. The youth attended a number of military academies and was assigned to the Third Dragoon Regiment upon graduation. His rise through the ranks included stops in the General Staff Office of the Austro-Hungarian Army as its head and receiving the command of the 14th Army Corps. In the summer of 1914 and the outbreak of war, Viktor Dankl was placed in command of the 1st Army. The Austro-Hungarian Army with Conrad von Hötzendorf as its leader began an offensive toward the Russian forces; Dankl's 4th Army made up its northern flank. When the Austro-Hungarians pushed forward they engaged the Russian 4th Army and defeated them soundly in the Battle of Krasnik in August of 1914. The victory by the 4th Army was popular with the citizens of the Dual Monarchy and Dankl was hailed as a hero. He received the Commander's cross of the Maria



Theresien Order and was appointed "Count of Krasnik." (Fig. 16) With this great success in Northern Galicia, the Austro-Hungarians pushed on with momentum clearly on their side. The offensive stalled and Dankl's troops were asked to hold back so as not to provide the Russians with a gap that would result in a counter attack. Nevertheless it happened, and this proved to be a pattern for Viktor Dankl for the next years as his troops' gains and advantages would often be taken back. In 1917 Von Hötzendorf led an offensive against Italy in the Tyrol and if completed would have crippled the Italians. With Graf Victor Dankl von Krasnik and Archduke Eugene, Archduke Charles (heir to the Hapsburg throne) leading the troops and Hötzendorf in command, the Austrians made a quick breakthrough but their forces were slowed waiting for artillery cover. The big guns were experiencing difficulty traversing the mountainous roads as snow covered the terrain. This campaign turned into a stalemate as the delay provided the Italians with the time to reinforce their lines. Viktor Dankl became the scapegoat, as both Hötzendorf and Archduke Eugene were critical of Dankl's slow and systematic way of attacking. The two claimed that Viktor's men should have rushed on in spite of the danger involved as they felt the risk of heavy losses was justified if it could have meant a decisive victory over Italy. The stinging criticism by these two caused this competent General to submit his resignation. Once he left his command he turned himself in to the hospital where he underwent a difficult goiter operation on his throat.

In looking back at his career, Viktor Dankl was described by his chief, Von Hötzendorf, as one of the most competent of the Austrian commanders. He went on to point out that Dankl always tried to execute the orders that he had been given. In 1918 when he retired he went to Innsbruck to spend his pension years. He became the Chancellor for the Order Maria Theresa and it was his job to decorate the returning Austro-Hungarian soldiers from World War I. When Adolph Hitler and his Nazi sympathizers gained power in the Germanic states, he refused to follow the growing support for this group. His advocacy for a return to the monarchy was staunch but as the years went by his pro-Hapsburg stance was thought to be out of date. Graf Viktor Dankl von Krasnik died on January 8, 1941, in Innsbruck without any military honors.

Well after 6 years, 12 steins, and 4 articles, I am finally signing off on this last installment on the men of the Mettlach 1502 set. Thanks so much to Erste Gruppe pal Bob Wilson and his collection of these intriguing beer vessels. It was one of our late night gab sessions on Mettlach collecting that inspired these articles. I also like to think of my long and very fruitful discussions with Jim Riley on military history. From this point on every time I see a 1502 Mettlach I will be remembering Jim. Lastly, a huge thanks goes to my wife Claire and her patience as she proof listens to these articles. She even knows the 1502ers by name.

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A Rare Find

by Marty Cameli

I have been collecting HR steins since 1989.1 just added to my collection a 1/2 liter etched porcelain HR #16. It has a fancy pewter lid with a thumbblift of a dwarf playing a musical instrument. It is done in colors of black, white and red. I have seen many different manufacturers of steins using the eagle as the central scene, but I had never seen an eagle on an HR. I was very pleased to get it and just wanted to share it with our Prosit readership.



Hires Root Beer

by Ron Fox, SCI Master Steinologist

The soda market has been fiercely competitive for more than 100 years. Much like the beer business, the smaller companies have been bought out by the giants. It was the best way of eliminating your competition.

In the 1870's, a Philadelphia pharmacist, by the name of Charles Elmer Hires, first tasted root beer. He was so impressed with this drink, that he developed his own recipe. Philadelphia hosted the 1876 Centennial Exposition in their city and was the perfect place for Hires to promote his own drink. By 1884, he began producing a liquid extract and a syrup for use in soda fountains. He also developed a special fountain dispenser called the "Hires Automatic Muni-maker." In 1890 Hires began selling his soda in small bottles and claimed sales were over one million bottles by the following year.

Hires firmly believed in aggressive advertising and quickly made his root beer soda a household name. It wasn't long before every store across the United States and Canada carried his product.



In the early 1900's, Hires commissioned the Villeroy & Boch firm in Mettlach, to make mugs & beakers. They were decorated with his usual logo of the red-haired boy drinking Hires root beer. Like beer trays of that day, these promotional wares were given to stores selling this soda. The largest order was for the mugs and explains why they are more commonly found today..



The 2 liter pitcher was made in smaller numbers and is a bit harder to find today. As you can see, they made the boy a little older.



The coaster was made in smaller numbers and rarely shows up on the market for sale.

Even harder is the Hires root beer soda fountain dispenser. These were used in the soda fountain stores and most were damaged from use and thrown away. Finding one today in good condition is extremely difficult and if one turns up for sale, you need to be prepared to dig very deep in your pocket if you expect to buy it.

The younger boy image was used on both the mug and dispenser. These were produced earlier than the other items.



I have never seen this second dispenser before. We can tell from the boys image, that it was produced later than the original dispenser. I cannot think of any other reason for such extreme rarity, besides Hires having a very limited production of these made.

Other than the common Hires mug and beaker, stein collectors are not willing to pay the inflated prices the other items bring at auction. The Hires and Advertising collectors have driven the prices beyond our reach.

Schlitt and the Family Stein

by Jack Sullivan

The picture of the gnome shown here (Fig. 1) demonstrates the artistry of a German artist whose major legacy was decorating drinking vessels, as I found out recently in researching a beer stein that has been in my family for almost seventy years.



his youth. In the early 1870's his career took him to Munich, the capital of Bavaria where he found considerable success. Because of his attraction to humorous and fanciful topics, his paintings and illustrations were popular. He frequently featured German folk characters such as fairies and gnomes (Fig. 2).

In the late 1800s Schlitt joined the ceramics firm of Villeroy and Boch in Mettlach, Germany, where he produced many designs that come to life as the illustrations for beer steins. His signature graces many of the company steins of that era (Fig. 3).



The curator, Ester Schneider, wrote me documenting that the stein dates from about 1901 and was designed by Schlitt, whose signature appears on the vessel. Shown here from two angles, the lidded stein depicts the Grimm Brother's folk tale of the Seven Swabians. These lads were the German equivalent of "Dumb and Dumber."

Frequently depicted by German artists, as in this postcard view (Fig. 4), the Seven Swabians decided "to travel throughout the world seeking adventure and performing great deeds," according to the Grimms. For this crusade the company obtained a spear long enough that all seven could take hold of it at once. Encountering a rabbit on their journey all were very afraid that it was a monster but gripped the weapon and charged. To their relief, the rabbit ran away.

On the family stein, however, Schlitt depicts the Swabians as older and preparing to eat a rabbit for dinner (Figs. 5, 6). Over a boiling pot, the long spear holds a lantern to light the scene for the cooks as the seven settle in for an evening meal. The artist returned to the Swabian theme frequently in his designs for Villeroy & Boch steins, including for very tall vessels (Fig. 7).



Enter my family. Sometime in the 1940s my father did favors for a neighbor who repaid him by a gift of a captivating beer stein. It was prominently displayed in our home for almost forty years. Upon my father's death, I inherited it. Only relatively recently, however, did I attempt to establish its provenance by writing the Villeroy & Boch Museum in Germany.

As he grew older Schlitt, described by contemporaries as "a kindly wizard" and "jolly and full of fun," became increasingly lonely, eccentric and depressive. His photograph shown here (Fig. 8), said to be only one of two known to exist, shows a man who seems distinctly unhappy at being in the lens. Schlitt died in 1923 and was buried, together with other honored Munich artists, in the Waidenfriedhof Cemetery.



The artist was Heinrich Schlitt, who was born in 1849 in Biebrich-Mosbach, now part of the German state of Hesse. The son of a civil servant, Schlitt was drawn to art from



figure 5



figure 7



figure 8



figure 6



Today Heinrich Schlitt's drawings, oils, watercolors and murals receive occasional notice in the European art world. He is best known and remembered, it appears, by collectors of beer steins worldwide. As one American writer has expressed it, the artist is cherished for his "...wizened visages of avaricious gnomes, mellowed by just a tinge of wry good humor; the anthropomorphic treatment of beer-mugs and pretzels, sausages and steins, devils and playing cards, towers and trees."

Some stein collectors are said to greet the name "Heinrich Schlitt" with shouts of ecstasy. Even if that is an exaggerated commentary, collectors have certainly elevated the value of his Villeroy & Boch designs. I am looking at my Schlitt Swabian stein these days with new appreciation and a resolution to keep it in the family.



A Historic Overview of Löwenbrauerei Grafenwöhr

by Walter Swett

Author's acknowledgement: When researching this article, I contacted some local historians in Grafenwöhr in an attempt to get the history of the old brewery. I was surprised to learn that after more than 100 years of existence, there apparently was no complete written history of Löwenbrauerei Grafenwöhr. This article is a work in progress and is an attempt to archive the information that is known to exist. It has only been made possible through the assistance of Gerald Morgenstern, Willi Keck, and Armin Knauer, all of whom are residents of Grafenwöhr and who were kind enough to share their knowledge, documents and photographs; and the Grafenwöhr Culture and Military Museum.



Löwenbrauerei Grafenwöhr can trace its origins to October 24, 1888 when Florian Göppl was granted permission for the construction of a new brewery ("Baugesuche," 1891). Construction began shortly thereafter at the entrance to St. Anna's Hill. Around 1891, the beer began to flow from what was called "Brauerei Göppl" (Figures 1 & 2). Across the street from the brewery was the Guesthouse "Zum goldenen Löwen," which was also owned by Florian Göppl ("Zum letzten Mal," 1993). Over time the locals began referring to the brewery as the "Löwen Brauerei." The tall smoke stack of the brewery would remain a Grafenwöhr landmark for more than 100 years.

Göppl operated the brewery until July 1, 1912 when he sold it to the concern of Abenstein & Dobmann from nearby Kirchenthumbach. The ownership changed frequently throughout the next 25 years. By July 1915, Abenstein became the sole owner. Around August 1921, the brewery officially became known as "Löwenbrauerei Grafenwöhr." Ownership of the brewery once again changed when it was acquired by Klosterlangheimer Urbräu und Bürgerbräu AG, Lichtenfels. In December 1921 Bockbier, with an alcohol content of 17 percent, was introduced. Several new products followed between 1922 - 1925, which included 12 percent Exportbier, Helles Märzenbier, 14 percent Frühlingsdoppelbier, and Märzen-Bockbier (Wohlgut).

On February 7, 1925, brewmaster Fritz Kroder made the following announcement on behalf of himself and his wife: "As a result of my transfer to our headquarters, Bürgerbräu A. A. in Lichtenfels a.M., we say to our valued city and country customers of Löwenbrauerei Grafenwöhr, as well as our dear friends and acquaintances, a heartfelt farewell." (Wohlgut)

Although by 1925 Hofbräu Aktiengesellschaft Bamberg had obtained a controlling interest in Klosterlangheimer Urbräu und Bürgerbräu AG, Lichtenfels and its subsidiary Löwenbrauerei Grafenwöhr, the brewery continued operating under its former name as evidenced by the facility photograph (Figure 3) and the document from December 1927, shown in Figure 4 ("Zum letzten Mal," 1993). The brewery and its employees were active in the community. On January 15, 1927, a charity ball was held in the community assembly room of Mr. Specht (Spechtsaal) for the employees and the community. The proceeds supported the new sport fields of the athletic club. (Wohlgut).



As part of the brewery's marketing efforts, an advertisement from about 1935 (Figure 5) was placed in a publication made for the nearby military training area. The brewery advertised "First-class Lager and Special Beer in Light and Dark." Figures 6 and 7 show other advertisement products believed to be from this era.



In early 1936, the German Ministry of War ordered the expansion of nearby Grafenwöhr Training Area, which resulted in the relocation of 3,500 residents from 57 villages. One of the families affected was that of Dr. Adolf von Grafenstein of Hammergänlas. They owned and operated the Schloss Hammer and Brauerei Gänlas. In 1938, with the money they received from the sale of their property in Hammergänlas, they purchased the Löwenbrauerei Grafenwöhr (Kneidl and Meiler, 1990).

figure 8



With the expansion of the training area and the influx of construction workers and soldiers, the brewery prospered. By 1942, the Löwenbrauerei Grafenwöhr was producing 30,000 hectoliters (about 792,516 gallons) of beer annually. Teamsters manning two teams of horses spent their days delivering 100-liter kegs of beer to the mess halls at the training area in an effort to quench the thirsts of the assigned soldiers ("Zum letzten Mal," 1993). Figure 8 is a photo of the mugs used during this period.

In the closing days of WWII, there were two massive bombing raids on the training area. They caused significant damage not only to the military facilities but to large areas of the town as well. The brewery was one of the lucky structures that survived the raids. For a time following the occupation of Grafenwöhr, the brewery was used as a storage facility by the Americans.

By the late 1940s, the US Army had rebuilt the training area and had resumed military exercises there. The Löwenbrauerei



Grafenwöhr resumed supplying beer to the soldiers. Figure 9 is an advertisement that appeared in a publication on the training area around 1950 - it reads "Excellent, Leading Beers, Easy to Digest" Figure 9.



Another advertisement that appeared circa 1950 says "Stay True to Your Hometown, Drink Löwenbräu," Figure 10.



At some point after taking ownership of Löwenbrauerei Grafenwöhr, von Grafenstein created a logo based upon the family coat of arms. The logo consisted of a red shield with a crown on top and a yellow bar running from the lower left to upper right with a lion in it. The lion is holding a piece of quartz in its front paws. The stone quartz is a representation of a glass production company the family previously operated ("Zum letzten Mal," 1993). The logo became the key element of their marketing campaign and appeared on signs, mugs and steins and a vast array of paper products (figures 11-14).



figure 13



In 1950, Hans-Jörg von Grafenstein formed a limited liability corporation and oversaw significant renovations and construction. The brewhouse, fermenting cellar and machine shop were expanded. A malting facility was added and modern bottling equipment was installed ("Zum letzten Mal," 1993).

Business was good. According to the old City Chronicles, by September 1960 the brewery employed 55 men, women and apprentices in production and distribution of Vollbier, Märzen, Export, Pils, Heller Bock dem Prinzentrunke, and Silber-Spezial. Figure 15 shows a sampling of labels for beer that was brewed. Between October 1959 and September 1960, the production of 32,000 hectoliters (about 845,351 gallons) of beer consumed 12,000 Zentner (about 661.4 tons) of barley ("Das Ende der Löwenbrauerei," 2013).



By this time, the delivery wagons and teams of horses had been replaced with yellow and black delivery trucks that soon became beloved symbols throughout the community. In 1961, one of the trucks carried Gambrinus in the parade celebrating the 600th anniversary of the City of Grafenwöhr Figure 16.

Around 1968 the brewery complex underwent additional renovations and expansion (Figure 17). One of the favorite products of the GLs was the "Grafenwöhr Flippie." The "Flippie" shown in Figure 18 was obtained in early 1977, just prior to production of them ending. The labels in Figure 19 are examples of other beers that were packaged in "Flippies."



figure 20



figure 21



figure 22



Figure 20 is a one-liter mug manufactured by Walter Merkelbach GmbH, as shown by the stein mark in Figure 21. This mug and the one depicted in Figure 22 are both believed to be circa 1970.



On October 1, 1976, the Löwenbrauerei Grafenwöhr was purchased by Kulmbacher Reichelbräu. Some of the employees retained their jobs, while others went into retirement. In March 1977, the brewing of beer in Grafenwöhr came to an end. The machinery within the brewery was dismantled and sold, and the building became a distribution warehouse for Kulmbacher Reichelbräu products.

The final chapter of the Löwenbrauerei Grafenwöhr story was written at 8:12 p.m. on August 6, 1993, when the 32-meter (approximately 104.9-foot) chimney came crashing down (figure 23). The new owners of the property demolished most of the apartment and business complex ("Das Ende der Löwenbrauerei," 2013).

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Stein Exchange

This space is available to all SCI members at no cost. Tell other members what you would like to buy, sell or trade. Send your ad to the editor and we will do the rest.

Wanted: Fraternal German University Steins, especially those relating to dueling. Contact Arnold Frenzel, P.O. Box 178, Sharpsburg, GA 30277 or email me at aafrenzel@gmail.com

Wanted: Early steins made from copper, brass, or wood. Contact Ron Fox, P.O. Box 4069, Vallejo, CA 94590 or foxauctions@yahoo.com

Wanted: Serious KB (Karl Buhler) collectors - are there any of you out there? Entire collection from 1/4 liter to over 4 liter, with all types of lids (set-on, tower, figural and pewter). Over 100 steins. Call Bosworth 503-249-6968

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

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

Wanted: Mettlach #2327/1200 PUG 1/4 liter beaker for the city of Bremen, to complete our set. Does not need to be in mint condition. Contact Ted Haessler 951-693-0639

Wanted: Miniature steins 1/8 liter or smaller made of pewter, glass, pottery, porcelain, ivory, wood, or silver. Send photos to Les Paul, 568 Country Isle, Alameda, CA 94501 or call 510-523-7480

Wanted: Articles for future issues of Prosit. If you have an idea and need assistance, contact the editor today. We will help you turn that idea into an interesting article. foxauctions@yahoo.com

Wanted: Stein collectors wanting to have an enjoyable, educational time. Come to the Orlando, Florida SCI convention this September.



This article is a slightly expanded version of one which appeared in the June 1988 issue of Prosit.

Myths, Superstitions and Symbols

by Jim Sauer, SCI Master Steinologist

Jeweled Lids

A variety of glass steins from the latter quarter of the nineteenth century have colored glass "jewels" set in the pewter lids. The glass crystals are decorative ornaments, as well as symbols of early European mythology. Faceted crystals of purple, red, green, or clear glass can be found on pewter lids of mold-blown and pressed glass, and to a lesser extent on porcelain steins.

European mythology gave special attention to the supposed magical powers of precious gem stones. Superstitions and omens surrounded amethyst, rubies, emeralds and diamonds, which covered them with a cloak of mystery that has continued for centuries - and even into the present time.

The crystal set in the lid of the cut lead glass stein shown in figure 1 had an appropriate connection to drinking. The deep pur-

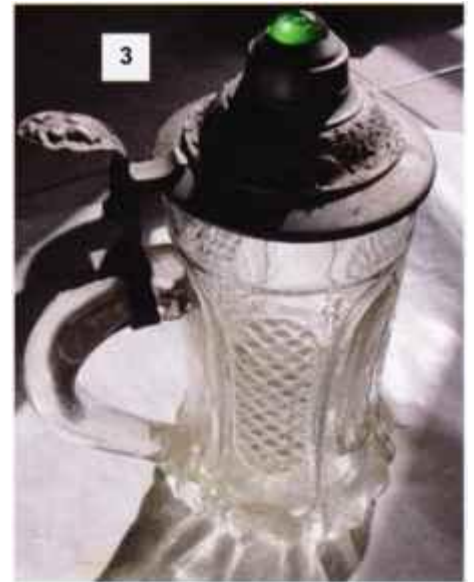


ple color resembled the *amethyst*, which the ancient Europeans believed had the magical power to overcome drunkenness and drive it away. The ancients drank out of cups studded with the gems so that they might imbibe to excess but never to intoxication. The gem was also believed to repress evil thoughts of passion and create an atmosphere of calm and mental peace among friends and companions.

The ruby-red colored crystal, shown in figure 2, resembles the *red ruby* gem which the ancients believed had the power to give warning of poisons. The jewel supposedly grew dark and cloudy when poison was near. The magical power of the ruby also gave notice of misfortune or danger, and when evil threatened, the gem turned black until the peril had passed. The ruby was considered a good luck charm that provided good health and a cheerful and clear mind, while it banished sadness and lust, as well as wicked spirits.



A *bright green crystal* (figure 3) represented the green emerald, which was attributed to hold the special power of maintaining fidelity and faithfulness in lovers, only to lose its color when the trust had been betrayed and broken. The gem abolished evil spirits into the night, and strengthened friendships as well.



A *clear crystal* represented the diamond, which was ascribed to have the power to make men courageous and victorious over one's enemies. It was attributed to have great virtue when given freely and without coveting. The gem induced justice, innocence, faith, and strength.

The clear potash glass stein, shown in figure 5, has 16 blue *turquoise* colored glass beads set in the pewter lid and thumbflit, which was also decorated with a gold finish. The blue turquoise was regarded as a love token when it was presented as a gift by a lover to his betrothed, and the color re-



mained constant as long as the affection lasted.

The blue-colored crystal seen in figure 6 represents the sapphire, second in hardness and value to the diamond. The sapphire brings a sense of peace, friendliness and piety to its wearer, and provides protection against noxious and venomous creatures.



Crystals of purple, ruby red, and emerald green, are the colors most often found in in-laid lids. Certainly there are other colors, in lesser quantities, including blue, purple and even orange. Some should be considered as rather unusual.

For example, a *greenish yellow* crystal set in the lid of a pressed glass stein proved difficult to research (see example in figure 7). As it turned out, the crystal was symbolic of a *gneiss* type of quartz found on an island off the coast of Scotland. During the Dark Ages, talisman (charms) cut from the stone were believed to have the power to protect a person from all dangers of drowning. The belief in the myth continued, and it became a European superstition that endured into the twentieth century. In relation to the stein, a rather subtle sense of humor must have surfaced: Was the drinker safe from drowning in a lake, or safe from drowning in his beer? Perhaps the message was a simple "enjoy your beer, there's no water here". Another version might have been "drink beer and avoid all water - it's dangerous". That precaution could apply to the present day as well.



The superstitions explain the variety of colored crystals in in-laid lids on glass, porcelain, and stoneware steins, and also the colored stoneware jewels on the bases of some Villeroy & Boch steins as well.

New collectors who are trying to settle on a direction for their collection would do well to consider a collection of mold blown or pressed glass steins with jeweled lids, as they can often be acquired inexpensively,

and they make a colorful and interesting collection.

Related superstitions and symbols

Also worth mentioning is the old European superstition of clinking glasses together after offering a toast. Originally, striking glasses together was believed to be a gesture that drove the devil away from companions while they were drinking. The sharp clear ringing sound of the glasses most resembled the chime of a church bell, which was certain to rid the drinkers of Satan.

Knocking on wood is another superstition that is in use to this day, and it originated with the ancient German tribes of Europe. It was believed that a pagan god who lived in oak trees harmed boasters, and knocking on wood appeased him. The ancients felt it was harmful to predict good fortune, but by immediately rapping on wood the braggart avoided any misfortune.

Pewter acorn thumbblifts should always be regarded as good luck charms, especially on wedding steins from the first half of the nineteenth century. The amulets were symbolic of fertility in the bride, and a long life together for the married couple.

Acorns were also believed to bring good luck to the hunter, and can be found on steins of the latter quarter of the 19th century. For example, the Villeroy & Boch "Boar Hunt" stein has a pair of acorns for the thumbblift, which meant double good luck in the hunt. The in-laid lid is also decorated with acorns and oak leaves. The oak tree was venerated by the ancient people who believed it was the first tree created, and symbolic of great strength and long life.

These superstitions are just a few of the many that have been associated with drinking, love and honor over the centuries. Hopefully the explanations will provide more knowledge and a better understanding of steins.



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Orlando SCI Convention #49 PRE CONVENTION ACTIVITIES

Kennedy Space and Visitor Center – One hour commute - \$75 Wednesday 9/23

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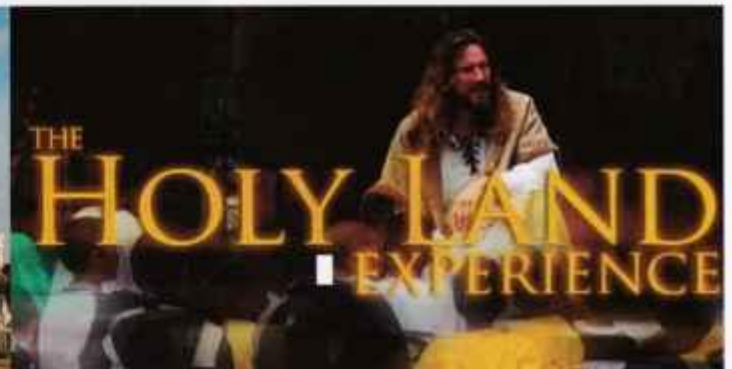
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From the moment you pass through the gates of the walled city, you will be immersed in ancient Jerusalem. The structures and exhibits characterize the style, architecture, and settings that existed in the Holy Land 2000 years ago. Imagine entering an exact replica of the Garden Tomb, Qumran Dead Sea Caves, and Wilderness Tabernacle, all intricately detailed, both inside and out. All this grandeur majestically frames the imposing Great Temple representation that once stood on hallowed Mount Moriah in 1st century Jerusalem.

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Eat and discover the world of 1931 gangland Chicago. Our entertaining show has loads of laughs, gangster action, audience interaction and toe-tapping musical productions. All you can eat w Unlimited beverages!



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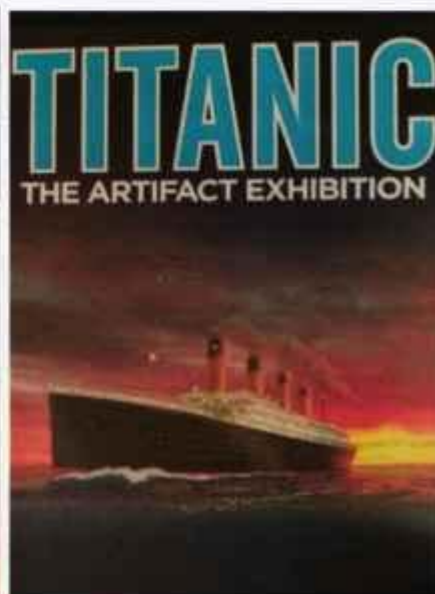
The Morse Museum houses the world's most comprehensive collection of works by Louis Comfort Tiffany (1848-1933), including jewelry, pottery, paintings, art glass, leaded-glass lamps and windows; his chapel from the 1893 World's Columbian Exposition in Chicago; and personal objects from his Long Island country estate.

SUNDAY Sept 27

Titanic Gala Dinner Event

At our one of a kind Titanic Gala Dinner you are a participant in one of the most famous dinner parties aboard Titanic. Join Margaret "Molly" Brown, and other 1st Class guests as you celebrate the retirement of Titanic's Legendary Captain, Edward John Smith. This event will be "a night to remember!"

The Gala unique experience includes a tour of Titanic The Artifact Exhibition Galleries, 1st Class Dinner, and re-enactments of the night of April 14th. Come Dressed in 1919 costume, and enjoy the celebration!



Other Things to Do in ORLANDO

We'd like to help you plan your dream vacation to Orlando. For information about where you can eat or what to do near in the surrounding area, see any of the many available guides for the area.

Or check VisitOrlando.com.

Below we have listed some highlights to make choosing easier.

Transportation into Orlando

Orlando International Airport (MCO)

43 scheduled airlines provide nonstop service from 89 U.S. and 27 international destinations. Ranked among the top five airports in the nation by Travel & Leisure Magazine.

Amtrak:

Amtrak provides rail service to Orlando, Winter Park, Kissimmee and is a hub for the company's popular auto train.

THEME PARKS



DISCOVERY COVE.

ORLANDO

Swim with the Dolphins

We have made arrangements for Group Discount Tickets with several of these parks. Please contact us before buying passes for these vacation locations

THE SCI FAMILY CONVENTION

FOR CHILDREN OF ALL AGES

Orlando Florida - September 26 - 28

Pre-Convention Activities - Sept 23 - 25



Wednesday Sept 23 – Pre convention Activities –

- Kennedy Space Center OR The Holy Land Experience
- OR a Free Day (there are a lot of choices in Orlando Area)

Thursday Sept 24

- FOX AUCTIONS Convention Auction
- Board of Trustees Meeting



Friday Sept 25 – Convention Opens

- General Assembly, Announcements
- Speakers, Round Tables
- Members Sales room
- Afternoon Tea
- Gangster Dinner Show at Al Capone's



Saturday Sept 26 – Convention Day 2

- Member's Sale Room
- Trip to Morse Tiffany Museum -Winter Park FL
- First Timers Meet & Greet

Sunday Sept 27 – Convention Closing Day

- Members Auction
- Q & A Session
- The Titanic Experience - Museum Exhibit & Banquet

Please bring Clothing that represents the 1912-1920's era for our Titanic Dinner Gala, and the Capone's Gangster SpeakEasy dinner. Edwardian, Downton Abby, Great Gatsby, or Flapper clothing would be appropriate.





Fox Auctions

P.O. Box 4069
Vallejo, CA 94590
631-553-3841

foxauctions@yahoo.com



May 30, 2015



VISIT - AMOCA

Founded in 2001 and opened in September 2004, AMOCA is one of the few museums in the United States devoted exclusively to ceramic art and historic innovations in ceramic technology. It is located in an area abounding with ceramic history and internationally recognized clay artists from the Arts and Crafts Movement, the 60's Clay Revolution and the current Studio Pottery Era. AMOCA champions the art, history, creation, and technology of ceramics through exhibitions, collections, outreach and studio programming. Teaching and demonstrations of ceramics are available in our studios. Please come and visit us at: **399 North Garey Ave. Pomona, CA 91767**. More info at **909-865-3146** or frontdesk@amoca.org.



The Mettlach Wares Exhibit in the Lower Gallery of the AMOCA has been renewed with the help of J. Paul Getty and Windgate Foundation museum interns. The new exhibit, entitled Mettlach: Medieval to Modern, presents a journey into the history of European art and philosophy, from the Enlightenment to the modern times, by tracing the evolution of imagery in Villeroy & Boch (V&B) ceramics. Featured now are steins, plaques and vases illustrating various phases of art history and cultural advancement. Below you can find steins with images representing the Enlightenment, Industrial Revolution, Romanticism, Nationalism, Internationalization, and Art Nouveau.



The 2015 SCI Convention will be in Orlando, Florida

September 25-27, 2015



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