



The Beer Stein Magazine

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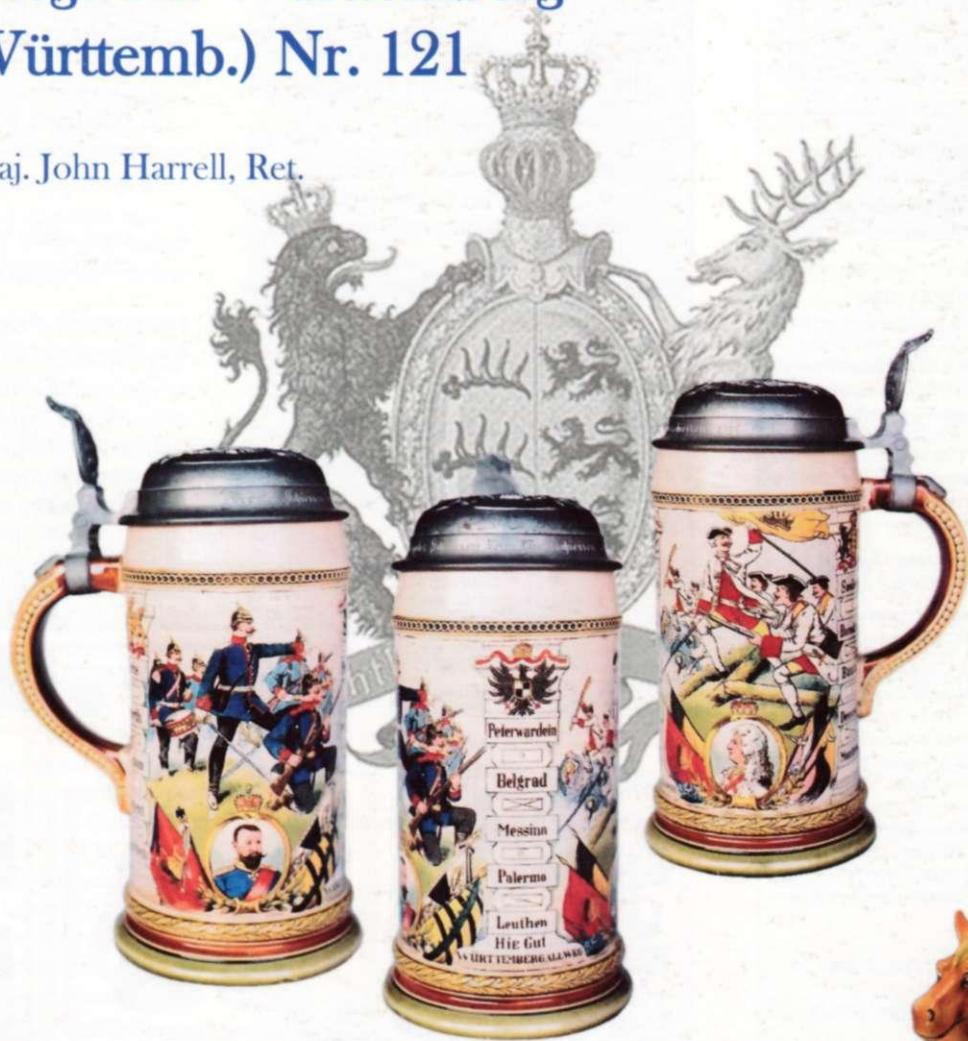
VOL. 2, No. 61

Stein Collectors International

March 2007

Inf. Regt. Alt Württemberg (3. Württemb.) Nr. 121

by Maj. John Harrell, Ret.



Also in this issue...

Come Horse Around With Us!

The 2007 SCI Convention, Louisville, KY



Steins from the Road...
The Series Continues



Prosit, March 2007

What's Inside

Heligoland - Chris Wheeler.....	2135
Inf. Regt. Alt Württemberg - John Harrell...	2136
Grotesque Kind of Love - Ginger Gehres...	2140
HR and the Freising Factory - J. McGregor	2143
Call Me a Doctor - Louis Foster.....	2146
My First Creussen Stein - William Hamer.	2150
Mettlach 1698 - Alte Fink - Walt Vogdes.....	2153
Bad Kissingen, Germany - C. Whitham.....	2154
2007 SCI Convention, Louisville, KY.....	2156
Welcome New Members.....	2158
This Cup Has a Story - Jerry Berg.....	2159
Photos From The Road - Ron Fox.....	2162
Haakon VII, King of Norway - Lyn Ayers....	2168
Hans Sebald Beham - John Strassberger..	2170
When is an August Saeltzer - J. McGregor.	2173
The Dual Alliance of 1879 - Chris Wheeler.	2176
Password Controls on the SCI Web Site....	2177
LB&C and LBCM - Walt Vogdes.....	2177
Simon Peter Gerz I - John McGregor.....	2178
2007 SCI Convention Auction Ad.....	2180

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by Chris Wheeler

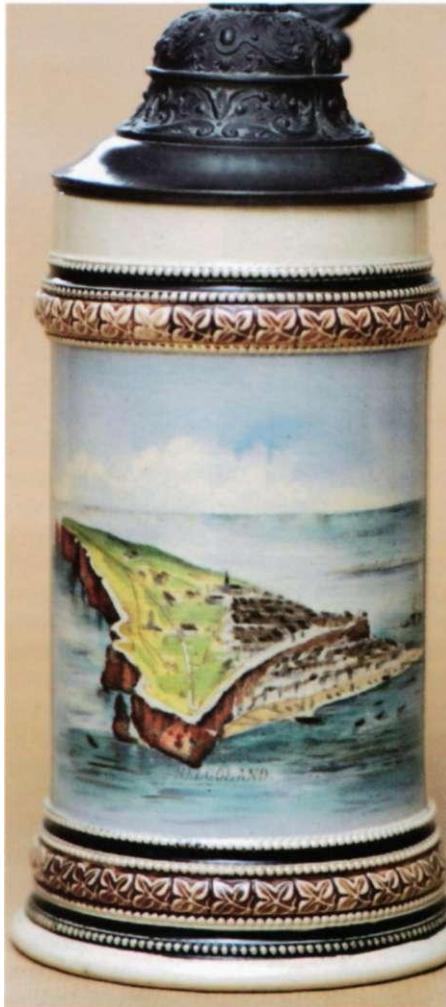
My stein addiction started 10 years ago when I inherited my father's stein, purchased new in 1952. This was to replace one that got broken, his father's stein, which had been handed down by his great grandfather. Apparently that one was non-descript and brown, dated early 1800's, and probably worth a fortune today. When the perpetrator was confronted and told how old it was, his only reply was, "Well it's about time you bought a new one!"

My grandfather, on my father's side, hailed from Gaildorf, Württemberg, came to the UK in the late 1880's, settled in London to raise seven children, and changed the family name from Wiessner to Wheeler. He fought in the British Army on the same part of the same front and on the same dates as his brother, who was on the opposite side in the Kaiser's Imperial Army. They only found out after the war that they might have been shooting at each other!

My great grandfather on my mother's side was born on Heligoland, an inhabited island approximately $\frac{1}{2}$ mile square in the North Sea, 40 miles off the Danish and German coasts. Its colourful geography and history are ably described on the web-site <http://en.wikipedia.org/wiki/Heligoland>. In 1890, when my great grandfather was a young man of about 25, Queen Victoria and the Kaiser, or more accurately their minions, decided to exchange territories. The British gained Zanzibar (East Africa) and in turn lost Heligoland.

Like most Heligolanders my great grandfather was a seafarer, in fact a ship's engineer. However he did not like the Germans (or perhaps the Germans did not like him; we are not sure), so when the exchange took place, he decided to leave. The British government of the day, in their wisdom, gave Heligolanders full British citizenship provided they worked for five years on the land (sic!), since the general population, at the time, was gravitating towards the cities. This he did, and, when his time was served, he ended up finally using his engineering skills, working at the Gloucester Wagon Works making railway vehicles. He never returned to the sea!

It was fate, therefore, when I managed to purchase a black-handled Marzi & Remy stein with the island of Heligoland hand-painted on the front. The legend underneath says "Heligoland," its German name, which would indicate that it was painted after 1890. I'm sure the old man would turn in his grave if he knew I had this stein.



An image from the Views of Germany Photochrom Print collection held by the Library of Congress shows the same view of the island with greater detail (below). If you visit their site (<http://lcweb2.loc.gov/rr/mdb-query.html>) and search on the word "Heligoland" you will be taken to a page which lists a number of additional views of the island which are contemporary with the stein. Sadly, the island, which was used as a naval base, was heavily bombed in 1945, then used as a bombing range between 1945 and 1952, so these views are gone forever. Today the island has been rebuilt as a vacation resort.



A Military Mettlach Stein

Inf. Regt. Alt Württemberg (3. Württemb.) Nr. 121

By Maj. John L. Harrell, Ret.

For centuries Württemberg and all the numerous states that are in what is now modern Germany were part of the Holy Roman Empire, the Emperor of which was usually the Emperor of Austria. All members of the Empire were required to furnish troops when requested by the Emperor. In 1805 the Empire was dissolved by the Treaty of Pressburg following Napoleon's victories at Ulm and Austerlitz over the Austrian Army in the same year. At the same time Württemberg and fifteen other German states were coerced into joining the French sponsored political and military alliance known as the Rhein Bund, or Confederation of the Rhine. As a reward for joining the confederation Württemberg was elevated from a Duchy to a Kingdom by Emperor Napoleon.

In late 1813 these German "allies" deserted Napoleon and joined an allied coalition that included Austria, Prussia and Russia. This coalition, along with the British Army invasion of France from Spain, forced Napoleon's abdication in April 1814. In 1866 Württemberg, Baden, Bavaria and Saxony along with a number of the smaller German states supported Austria in the Austro-Prussian War. Prussia was victorious in the "Six Weeks" War. Some of the smaller German states that opposed Prussia were annexed by that kingdom, others signed conventions in which they surrendered all of their military rights to Prussia. Württemberg and Saxony, in their conventions with Prussia, maintained the integrity of their armies in Army Corps (*Württemberg XIII Armee Korps*), (*Saxony XII Armee Korps* and later *XIX Armee Korps*) as part of the Prussian army organization. The Bavarian army was separate from the Prussian lists, did not integrate their officers in the Prussian army and maintained initially two Army Corps and later a third Army Corps. All of the Bavarian units had their own identification. The Bavarian Army, alone of all the German states, came under the command of the German Emperor only in time of war. The Bavarians agreed to furnish troops in the event of war, which they did in 1870 and 1914.

The 1/2-liter Military Mettlach 2221/901 stein from *Infanterie Regiment Alt Württemberg (3. Württemb.) Nr. 121* featured in this article is very colorful, historically interesting



and research challenging. With the transfer scene illustrating historically accurate action, three columns of fifteen battles, actions and sieges combined with the high standards of Mettlach production, this stein is by far the most interesting in the entire military Mettlach series. It would be of little value to just describe the scenes, uniforms and name the individuals depicted on the stein. It would be equally valueless to merely list the regiment's participation and casually lists for each of the fifteen locations inscribed on the stein. Context and background information are necessary to properly describe the decor, the significance of the scenes and to identify the individual images. Additionally, it is important to briefly narrate the history of the regiment in relation to the combat actions listed on the stein and the wars or campaigns in which they were fought.

From the number "121" on the epaulets of three of the soldiers in the left panel the regiment is identified as *Inf. Regt. Alt Würt-*

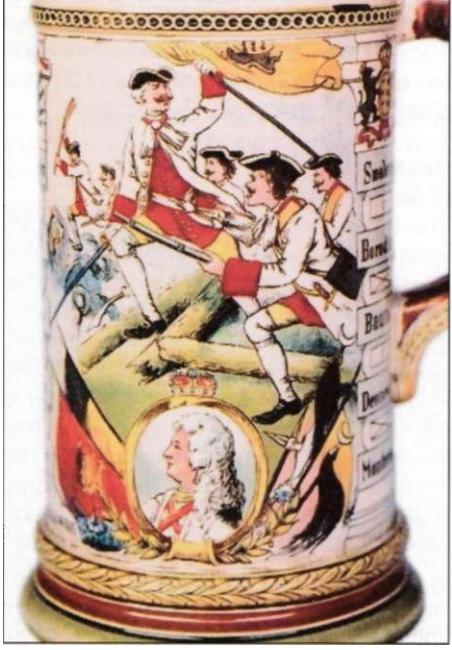
temberg (3. Württemb.) Nr. 121. It was garrisoned at Ludwigsburg 1890-1919. This particular stein is a Mettlach 2221 with a print number of 901. From the lid inscription "*Für gutes Schiessen beim Preisschiessen 1896*" it was a shooting prize stein. More than 150 different units are represented in the well known 2140 Vi-liter military Mettlach series of regimental steins. Little is known about the background of this series of steins other than what can be gained from examining them and noting their physical appearances. The beautiful, soft, high quality transfers found on these steins are up to Mettlach's usual high standards and appear to be the work of a single artist. The regimental inscriptions on these steins seem to date from the mid-1890's and the very early 1900's, by which time most honorary titles had been awarded. With the single known exception of the stein in this article, all other steins in the series have a mold number of 2140 incised on the bottom. Other bottom markings usually include the Mettlach "Castle" mark and various two digit dates, "95" or "97". A print number, usually in black ink, is also present and with a couple of exceptions is unique to the unit inscription. These print numbers, which range from 741 for Garde Gren. Regt. Nr. 1 to 1078 for Inf. Regt. Nr. 158, are not in sequence either by regiment or branch of the army. In fact, these consecutive print numbers could represent units from three different branches of the army. One other Württemberg military Mettlach is known for Inf. Regt. Nr. 125, model 2140/1056.



Fifteen names in three columns list battles, combat actions and sieges in which the regiment participated from 1716 to 1871. Most of these names are now obscure, forgotten or known only by military historians. *Inf. Regt. Alt Württemberg* was sometimes

in the thick of the fighting, sometimes on the edge of it or not engaged. Regardless, members of the regiment fought, died, were wounded, captured and died of sickness in the wars and campaigns which the fifteen actions represent. Obviously the regiment over the years considered each listed action a significant part of its history and desired to include them in the stein decor.

2 - Luis Sauer Stein



It is unknown how the unique decor of this stein was selected. However, based on its decor in relation to the more than 150 known steins in the series it was probably through a committee of officers appointed by the regimental commander. It is also probable that the committee (or regimental commander) wanted a more historical approach for the decor over the prevailing designs in the series at that point. The result

is the most historic and colorful design scenes in any of the military Mettlachs known to date. The decor and quality of the stein were relatively popular as about half a dozen have been sold in recent years through American stein auctions. While small, this number is in sharp contrast to the usual one or two military Mettlach steins known from any single unit.

In the left panel scene a drummer beats his drum with the signal to form in line as an officer, sword in hand, directs the formation. The red and white musician's swallow nest is seen on the drummer's right shoulder. Below this scene is an image of King Wilhelm II of Württemberg (1848-1920, king 1891-1918). A red Württemberg regimental standard is on the left along with a flag pole with a French Imperial eagle top representing the regiment's service in the French army under Napoleon. In the right panel is a scene from the Battle of Peterwardien. The central figure is the regimental commander Oberst von Forstner. Sword in one hand, the regimental standard in the other, he leads his regiment in an attack on the ranks of the Turkish army. Von Forstner was killed in the action depicted in this transfer. In the background a soldier swings his Musket at a scimitar-wielding turbaned Turk. Two dead Turkish soldiers lie at the bottom of the action. Uniform details in this scene are factually correct as to the design and colors of the uniforms (white), facings (red) and tricorn hat (black with white trim). Below in profile is an image of Duke Eberhard Ludwig (1676-1733, reigned 1692-1733). Among the flags left and right are a Württemberg red standard and two Turkish flag poles with crescent tops. Attached to the Turkish flag poles are single horse tails which were a unit mark of high distinction in the Turkish Army.

Alt Württemberg was the third oldest Württemberg infantry regiment in the 1914 army lists. It was raised on 18 March 1716 at Göppingen, Württemberg, in the strength of 2275 officers, NCOs and men. It was organized in three battalions with a total of 15 companies. There was one *Leib* company, two Grenadier companies and 12 Fusilier companies. It was named *Infanterie Regiment Alt Württemberg* which in 1914 was the oldest regimental name in the German armies. The name was dropped in 1720 and not restored until 1891. Chef of the regiment was Duke Eberhard Ludwig. The regiment immediately went into the Imperial (Austrian) army, for which services the Duke was paid, and the regiment sailed down the Danube (Donau) River to join the Austrian army.

We now take an abbreviated look at the 15 battles and sieges listed on this stein in which "Alt Württemberg" participated.

Austro-Turkish War 1716-1720

Peterwardein

(5 August 1716, Balkans)

Under one of history's greatest captains, Prince Eugene of Savoy, 60,000 Austrians and allied troops routed a Turkish army of 150,000, capturing all of their 164 cannons and killing some 6,000. Austrian casualties were 5,000 dead and wounded. Casualties for "Alt Württemberg" were 56 NCO's and men killed, three officers and 98 NCO's and men wounded. Oberst (Colonel) Forstner, regimental commander, was killed while leading his troops, regimental flag in hand. Among the trophies for the regiment were six Turkish flags captured.

Belgrad

(15 June - 16 Aug. 1717, Balkans)

Eugene with an army of only 20,000 men laid siege to Belgrade garrisoned by 30,000 Turkish troops. Before he could assault the city a Turkish relief force of 150,000 arrived on the scene. The garrison launched a sortie from the city which Eugene repulsed with a small detachment and then attacked



the Turkish relief force that night and routed it. Eugene lost 5,500 men but the Turks lost 20,000 men and 165 cannons and mortars along with their artillery ammunition train. Regimental casualties were two officers and 60 NCO's and men killed; 333 NCO's and men died of illness. Forty seven NCO's and men, four wives and three children drowned during the siege.

War of the Quadruple Alliance 1718-1720

Messina

(19 July - 18 Oct. 1718, Sicily)

The regiment was transported by British ships to Sicily where they became part of a 3,000 man besieging force against Spanish occupied Messina. The British navy blockaded the port. Messina was captured on 18 October and the Spanish evacuated the island. Regimental casualties included five officers and 20 NCO's and men killed and some 270 members of the regiment were sick. While at Messina the regiment received a reinforcement of four officers and 415 NCO's and soldiers.

Palermo

(24 April-2 May 1720, Sicily)

During the fighting around Palermo the regiment suffered greatly from sickness with four officers and 279 NCO's and men unfit for duty. Seven soldiers were killed and one officer and 19 men were wounded.

Seven Years War 1756-1763

Leuthen

(5 December 1757, Poland)

This battle, the most impressive ever won by the Prussian King Frederick II The Great was fought in then Prussian Saxony near Breslau, in what is now Poland. An 80,000 man Austrian army was completely defeated by Frederick and his 36,000 man army. The regiment, then part of the Austrian army and now named *Infanterie Regt, v. Spitznas* for General Hans Adolph von Spitznas, had some 350 officers, NCO's and men captured with only six members of the regiment wounded. However, 95 NCO's and men died of illness. It was King Frederick II's habit of forcing captured soldiers to serve in the Prussian Army so in all probability a number of these Württemberg soldiers eventually served in the Prussian Army.

Napoleonic Wars 1801-1815

Russian Campaign of 1812

Smolensk

(17-18 August 1812, Russia)

The regiment, now known as 2. *Linien Inf. Regt Herzog (Duke) Wilhelm von Württemberg*, numbered 31 officers, two surgeons and some 1400 NCO's and men as it crossed the River Nieman into Russia in August 1812. It was part of Napoleon's "Grand Armie" of 450,000 of whom one half were non-French soldiers and units. The first large battle of the Campaign of 1812 was at the river city of Smolensk on the Dniepe. The regiment was in the 25th (Württemberg) Infantry Division, part of the French III Army Corps under Marshall Ney. Ney's force numbered 50,000 and the opposing Russian force 30,000. The French and their allies were victorious but the Russians withdrew in good order to fight another day. The regiment was in the heavy fighting but somehow suffered few casualties, losing four men killed and 32 officers, NCO's and men wounded.

Borodino

(7 September 1812, Russia)

In this bloody battle casualties were heavy on both sides but again the regiment suffered few casualties. Napoleon, in command of the Grande Armie, won a victory over the Russians. French and allied casualties totaled 6,600 killed and 21,400

wounded. Total Württemberg casualties were 50 killed and wounded. The regiment had three men killed and 40 officers and men wounded. Among the French Army's casualties were 49 generals killed or wounded. Russian losses are not known but are generally accepted as 43,000 killed and wounded, 1,000 captured along with 20 cannons. Four Russian generals were killed. Despite the losses the Russian Army again withdrew in good order and Napoleon was unable to deal a fatal blow to the Russians. Napoleon occupied Moscow without resistance, wasted weeks there and began his retreat to France. During the winter retreat, casualties were enormous due to the weather and constant Russian harassment. Of the more than 1400 members of the regiment who crossed the River Nieman, only about 50 returned to Württemberg.

Campaign in Germany 1813

Bautzen

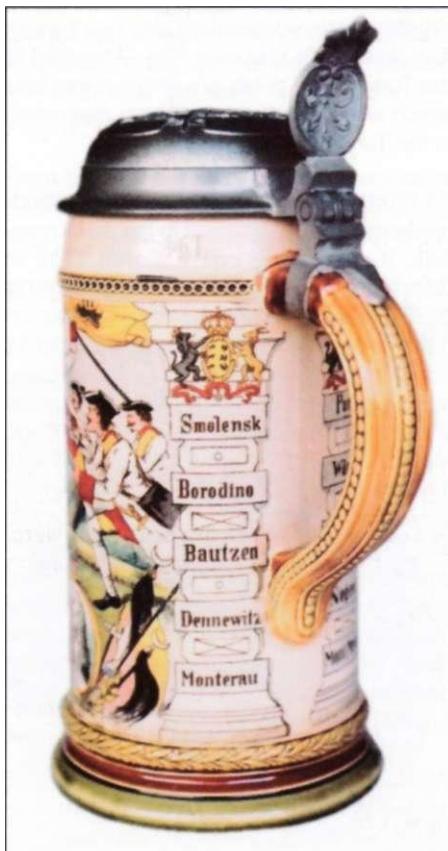
(20-21 May 1813, Saxony)

The regiment, still in the French III Army Corps, was reconstituted in two battalions of about 1429 officers, NCO's and men in early 1813. In its first battle of 1813 at Bautzen, a French victory over a combined Russian and Prussian force, the regiments II Battalion was practically destroyed, losing 244 officers and men captured and a flag. Other regimental casualties totaled 214 officers, NCO's and men killed or wounded. Napoleon, in command of 167,000 men, defeated the Russian-Prussian army of 66,000 Russians and 31,000 Germans.

Dennewitz

(6 September 1813 Prussia)

This battle was fought 60 kilometers southwest of Berlin and is currently marked with three monuments. The French Marshal Ney commanded 50,000 French and allied troops including the Württemberg Division. Opposing him was Bernadotte, Crown Prince of Sweden and lately a Marshal in the French Army. He joined the allies, Prussia, Austria and Russia, in early 1813. The Prussian III Army Corps and IV Corps were commanded by von Bülow and Tauentzien for whom infantry regiments No. 55 and 20 respectively were named by Kaiser Wilhelm in 1889. The Prussians and their allies numbered 58,000. The battle was a major disaster for the French whose losses included 6,500 killed and wounded, 13,500 captured and 54 cannons and 300 wagons lost along with four colors. The regiment's casualties were heavy including the regimental commander Oberst von Bauer killed, another six officers killed and 286 NCO's and men wounded. Eight officers and 230 NCO's and men were captured.



Monterau

(18 February 1814, France)

This battle between a French force of 30,000 men and 70 cannon under the Emperor Napoleon and an Austrian-Wurttemberg force of 15,000 was no contest. The latter force was caught with the Seine River at its back and only one bridge for retreat. Superior forces crushed them. Losses for the Austrian-Wurttemberg troops include 1,400 killed and wounded, 3,600 captured and two cannons captured. Regimental casualty figures are incomplete but must have been heavy.

Paris

(30 March 1814, France)

This battle which took place on the northern part of Paris along a line from Montmartre to Romainville was between 41,000 French under Napoleon's brother King Joseph and an allied force of Prussian, Austrian, Baden, Würtemberg and Russians totaling 58,000. Field Marshal von Schwarzenberg of Austria commanded the allies. By evening the French had been driven back on the heights of Montmartre. The French commander asked for an armistice which was agreed to and Paris was occupied on 1 April by 145,000 allied troops. Napoleon abdicated on 6 April and headed into his first exile to Elba. Regimental casualties are not known but were light. It took part in the victory parade in Paris on 31 March 1814.

Franco-Prussian War 1870-1871

Wörth

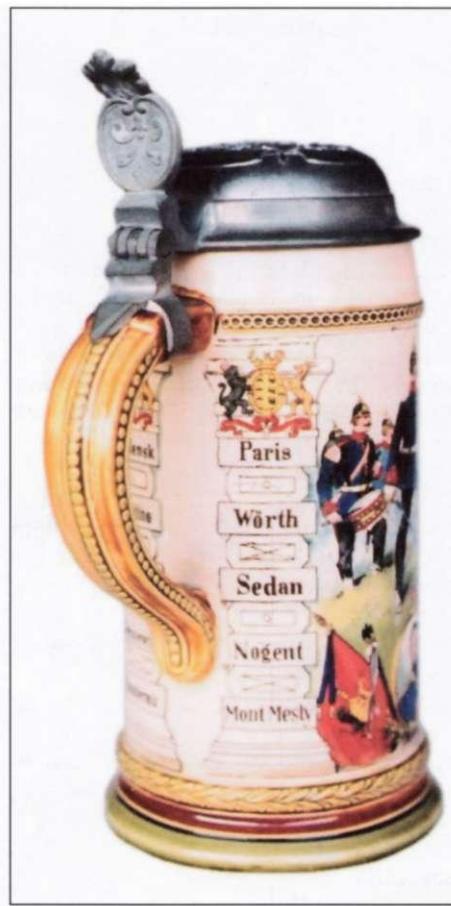
(6 August 1870, France)

One of the early battles of the Franco-Prussian War was won by the Prussians under Frederick Crown Prince of Prussia. Frederick out-flanked the French on both flanks. Outnumbered by the Prussians with 125,000 men and 312 cannons to their own total of 46,500 and 199 cannons, the French despite sacrificing their cavalry were forced to withdraw. The regiment, now designated 3. Linien Inf. Regt., and the other Würtemberg units were not seriously engaged and suffered a handful of casualties.

Sedan

(1 September 1870, France)

The Great Prussian victory of Sedan resulted in the surrender of 83,000 men, 449 cannon and the French Emperor Napoleon III. The Prussian King Wilhelm II was in overall command of the 200,000 man German Armies. Würtemberg total casualties were minor. The regiment was present but not engaged in this crushing victory.

**Nogent sur Seine**

(25 October 1870 near Paris)

The German armies completed their encirclement of Paris in September 1870. The section of the siege line assigned to the Würtemberg Division was in a line east to southeast of Paris. The besieged French garrison made a number of attacks on the German lines probing for weak spots or to determine the German response. One of these small attacks took place at Nogent sur Seine and was repulsed by the Würtemberg troops. While not a major battle, the regiment lost one officer and 16 NCO's and men killed and another 35 officers, NCO's and men wounded.

Mont Mesly

(30 November 1870, East of Paris)

Mont Mesly was a hill on the German lines east of Paris defended by Würtemberg troops. On 29-30 November the French garrison attempted its largest breakout effort of the encircled city. The resultant battle became known as the Battle of Villers. Eighty thousand French troops in varying degrees of training and discipline attacked the German lines east of and southeast of Paris in an effort to force a breakout and join a French Army in the Loire Valley. The French attack achieved some initial success and captured several villages as the German front lines were intentionally lightly held. By 2 December the Germans had thrown back the "Great Sortie" as it was

called and recovered all of the lost ground and villages. French casualties were 9,000 while 3,000 Germans became casualties. The 3. Linien Inf. Regt. lost 23 NCO's and men killed and two officers and 67 NCO's and men wounded. The Siege of Paris ended on 28 January 1871 with the signing of an armistice. Thirty thousand picked German soldiers paraded past the Arc de Triomphe on 1 March 1871, passing in review before Kaiser Wilhelm. Two days after the victory parade the Germans departed the city and returned to the Fatherland.

The battles, actions and sieges listed on this stein are the significant combat actions in which "Alt Würtemberg" participated in varying degrees during its first 165 years of existence. What cannot be depicted on the stein are the long marches through heat, cold, rain, snow, mud, hunger, thirst and shelterless bivouacs in the same weather. Added to these weather conditions was the primitive nature of surgery, medicine in general and countless unmarked battlefield and line of march graves which were also the human cost in the history of "Alt Würtemberg", and soldiering for most of history.

Special thanks and appreciation to Mr. Walt Vogdes in editing and preparing this article for publication.

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A Grotesque Kind Of Love

by Ginger Gehres

...Those funny little faces found on steins and other places.

Do you ever get the feeling that someone is watching you? Well, if you collect antique steins (as well as many other items) you will see that quite a few eyes actually are upon you. Odd-looking creatures and scary or funny faces peer out at us from the border art, cartouches, handles and under spouts of our collectibles.

An intriguing assortment of some of my favorite faces appears on our salt glazed stoneware pieces. These items sport what looks to be eagle's faces mixed with a wolf and all have a ring hanging from their rounded beaks. I've seen these pieces in various conditions ranging from perfect, to missing only the ring and then to a completely broken beak with no sign of a ring. Not surprising, the beak was broken on many of the ones we'd seen. It is a bit "delicate." We decided that the only ones we would buy had to have the beak and ring intact. We hoped this would save us some money and slow us down on adding to our collection, but hey, who are we kidding? We are collectors, it's just who we are.

Regarding the faces, I'd like to add a little tidbit of information. I've often heard these creatures (as well as others) being called "gargoyles." They are actually called "grotesques."

A gargoyle is a device through which liquid is channeled like a spout. The word "gargoyle" shares a common root with the word "gargle"; which comes from *gargouille*, a French word for "throat". It is also a derivative of the Latin word, *gurgulio*, which had a double meaning - "throat" and the "gurgling" sound water makes as it passes through a gargoyle.

I found another entertaining story about the "Legend of the Gargoyle." In the legend, "a fierce dragon named La Gargouille was described as having a long, reptilian neck, a slender snout and membranous wings. It lived in a cave near the river Seine. The dragon caused much fear and destruction with its fiery breath, spouting water and the devouring of ships and men. Each year, the residents of Rouen would placate Gargouille with an offering of a victim, usually



Ranging from 7 to 26 inches, these Hanke earthenware vessels all have something in common - grotesque faces with rings in their mouths

a criminal, though it was said the dragon preferred maidens. Around 600, the village was saved by St. Romanus, who promised to deal with the dragon if the townspeople agreed to be baptized and to build a church.

Romanus subdued the dragon by making the sign of the cross and then led the now docile beast back to town on a leash made from his priest's robe. La Gargouille was then burned at the stake. It is said that his head and neck had been so well tempered by the heat of his fiery breath that they would not burn. These remnants were then mounted on the town wall and became the model for gargoyles for centuries to come." -Gargoyles, Dragons, and Other Formations.

Farfetched? Absolutely! But it is a fun folk tale...

The faces and creatures that are attached to solid backgrounds and that serve no apparent function other than to catch our attention, are called "grotesques." This word could have been derived from quite a few different sources. From the French, it is "a fanciful style of decorative art;" from the Italian word *grottesca*; and from the femi-

nine of *grottesco*, of a grotto. A grotesque is characterized by ludicrous or incongruous distortions in appearance or manner. They are usually outlandish or bizarre. You can find them as a mixture of creatures or human forms.

Why are there so many of these fanciful and frightening creatures found throughout history? Why are they also in sacred areas like the church? Well, the true meaning is lost to history, but there are some intriguing hypotheses for their existence.

Cathedrals were designed to serve as a "sermon in stone" which could be "read" by an illiterate population. Some grotesques clearly fill instructional purposes with graphic depictions of stories from the Bible such as Eve's reach for the apple and frightening images of eternal damnation.

It is thought that many of the images "non-Christians" were accustomed to were of pagan origin and included mixtures of animals or of animals and humans. Integrating familiar images on churches and cathedrals was thought to encourage the populace to accept the new religion and ease the transition from the old ways and old beliefs.

Pope Gregory's instructions to St. Augustine regarding the conversion of the pagan people to Christianity were:

"Destroy the idol. Purify the temples with holy water. Set relics there, and let them become temples of the true God. So the people will have no need to change their place of concourse, and, where of old they were wont to sacrifice cattle to demons, thither let them continue to resort on the day of the saint to where the Church is dedicated, and slay their beasts, no longer as a sacrifice but for social meal in honor of Him whom they now worship."

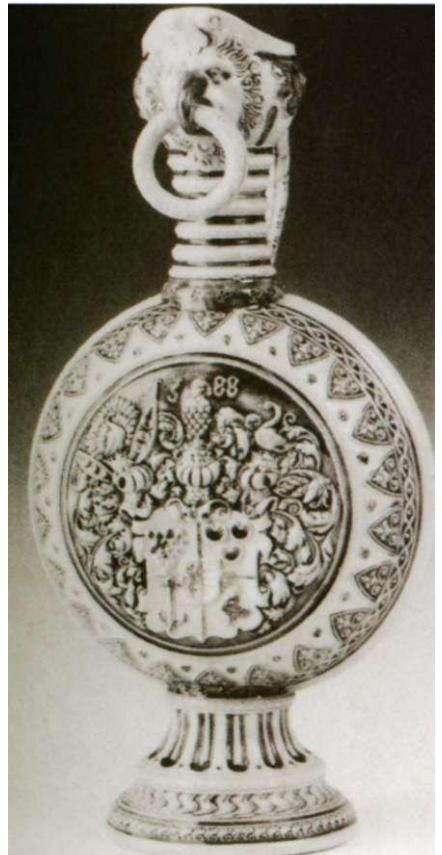
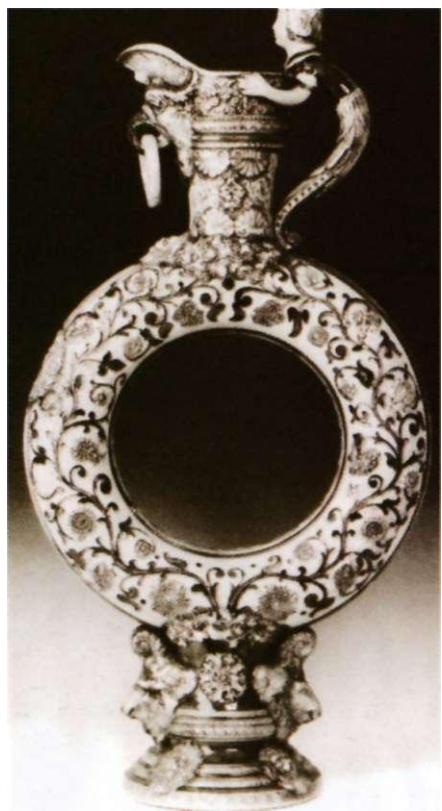
But this imagery wasn't always received well, even by the clergy. St. Bernard of Clairvaux, 12th Century A.D., observed:

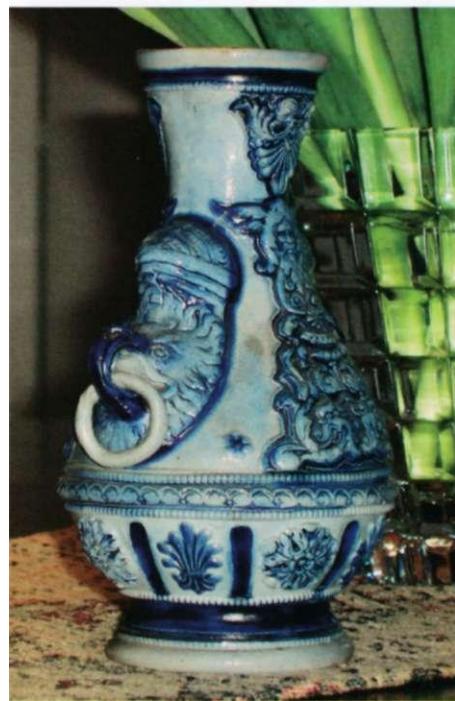
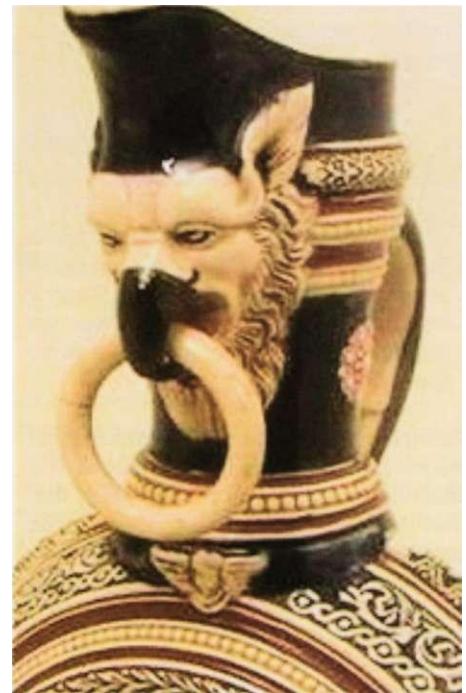
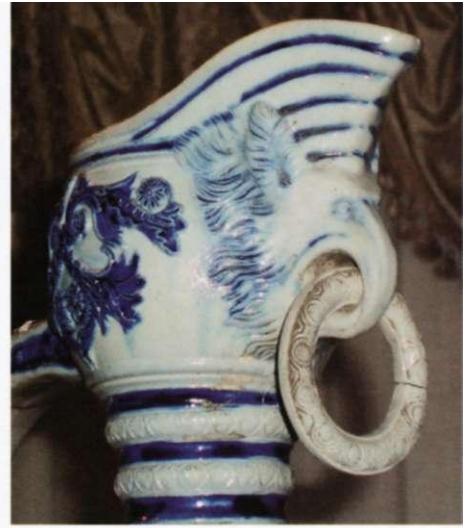
"What are these fantastic monsters doing in the cloisters under the very eyes of the brothers as they read? What is the meaning of these unclean monkeys, strange savage lions and monsters? To what purpose are here placed these creatures, half beast, and half man? I see several bodies with one head and several heads with one body. Here is a quadruped with a serpent's head, there a fish with a quadruped's head, then again an animal half horse, half goat... Surely if we do not blush for such absurdities we should at least regret what we have spent on them."

During the Middle Ages, the church was an integral part of the lives of the people. The influence of the church was so great that even powerful nobles often yielded to its dictates. Deeds of mercy and justice performed by lords and barons were the result of respect for religion and the fear of God.

Because of the rising count of the dead caused by the plague, many people believed that the end of the world was coming soon, and they regarded life on earth as a rather unimportant preliminary to the afterlife. To assure a place in heaven, everyone in the kingdom would do many deeds to please God, even help in the construction of their church in any way they could. The rich often gave of their gold, and some of the lower class would help with the manual labor needed by carting stones to the construction site.

"Medieval man was convinced of a relationship between the Creation and his own creativity. To do work in or on the church 'was an honor and a goal.' God had made man; therefore, what man made was only once removed from God and, accordingly, had to be worthy of Him. For this reason only skilled architects and craftsmen were allowed to work on the sculpturing and creation of the cathedral. These skilled craftsmen possessed the skills necessary to create the detailed creatures known as gargoyles and grotesques."





"One way for the town's people to help the church was to aid in the building or the decoration of it. The 'skills' of the people were diverse, but all art had the same aim: to express in the created, the glory of the Creator."

But back to our scary little friends... the ring is a curious addition to the grotesques decorating these serving vessels. I read in a past article of *Prosit* that perhaps the ring was used to place a cloth through it so that it could catch any drips from pouring liquids out of it. Seems plausible enough. However, when I tried to put a napkin through the ring of one of our larger pitchers, it was tough. Too much material, too small a hole. And, even if the material were smaller, I could quickly see just how those rings

could have been broken if they were used for that purpose. I think I'll just enjoy looking at our collections and forget about the napkin idea.

We have many other wonderful and odd grotesques that pique our curiosity, but these at least are related in a small way. Without a doubt, we'll be looking for more to add to these. They may be strange or ugly to some, but to us, they are just another interesting part of what we treasure and why we collect.

Black and white photos are from a book about Reinhold Hanke works and the items in color are from our collection.

A.J. Thewalt and R. Hanke Steins with HR Markings

by John McGregor

Finally, after three and a half years, this series will end with this installment, probably to the relief of many. In the previous installment I covered the marks on HR porcelain steins and in this final installment I will cover those steins by A.J. Thewalt and R. Hanke that have been found with HR markings. A number of the photos in this installment were scanned in from slides that are about 30 years old and some had started to deteriorate. I apologize for the quality of these photos, but they are the best that were available.

HR-DECORATED STEINS BY

A. J. THEWALT STEINS

Mike Wald mentions these steins in his HR book: "Just to confuse matters, some of the steins made by Albert Jacob Thewalt carried an HR in ink on the base of the stein. This appears along with the Thewalt triangle mark of 1893-1896. I believe this was just the signature of the decorator of that stein and in no way ties in with those made by Hauber & Reuther."

By 1990, Mike had changed his mind: "Recently Ron Fox and I had the occasion to examine one of these Thewalt pieces closely. We discovered that we were looking at a completed Thewalt Stein finished in green and cream and then painted over in full color by Hauber & Reuther."

COMPARISON OF ORIGINAL AND HR-DECORATED VERSIONS

These steins were all originally ivory-colored with green and/or brownish-red trim (figure 1), and each of the Thewalt steins I show here has a portion of the original color remaining. They were purchased by the Hauber & Reuther factory where they were turned into these very attractive, full-color pieces (figure 2).

According to Albert Jacob Thewalt, the first four years the company was officially in business (registered with the government), 1893, 94, 95 and 96, they only produced stoneware items for medical and pharmaceutical use. The first Thewalt beer steins were produced in 1897 after they hired Wilhelm Kemp (Kamp) as their designer. (See Roland Henschen's article "The Stein Makers" in the December, 1993 *Prosit*.) There are Thewalt factory records showing that they sold steins to Hauber & Reuther be-

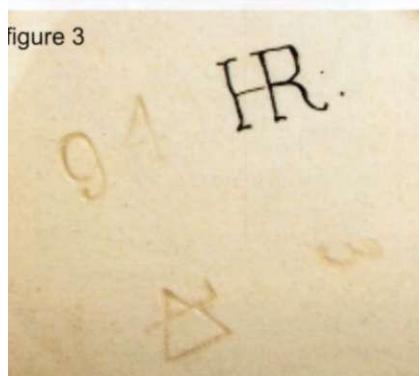
figure 1



figure 2



figure 3



tween 1898 and 1907, yet these steins carry the Thewalt triangle mark which previously was thought to be restricted to the years 1893-1896, seen here with an HR "type 5" decorator mark (figure 3). At the Houston convention in 2000, Albert Thewalt told me that this early factory logo was actually used well into the 20th century. As

I have never seen an HR-decorated Thewalt stein with other than this mark, I must assume this early logo was used at least until 1907. All of you who have Thewalt steins you thought were manufactured between 1893 and 1896 must adjust your thinking and now date those steins from 1897 to at least 1907 and possibly 1914 when the export market went away and Thewalt suspended stein production due to the First World War.

THE TYPE 5 DECORATING MARK (NOT A FACTORY LOGO)

As explained in earlier installments, the hand-inked "type 5" mark was used on all steins decorated in Freising over previously applied decor, whether they were manufactured there, or not. Note that on this mark, the top of the "R" extends over and beyond the right hand upright of the "H." This stein (figure 4) carries the Thewalt early logo and the "type 5" decorator mark (figure 5).

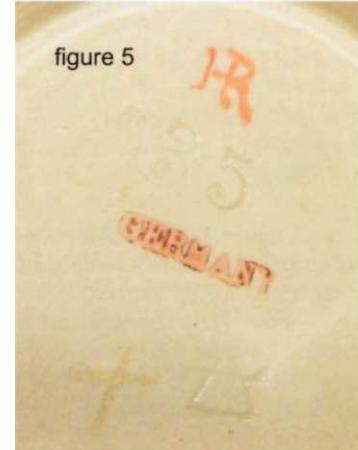


figure 6



figure 7



THE TYPE 6 DECORATING MARK (NOT A FACTORY LOGO)

The "type 6" mark (figure 6) like the one found on the stein in figure 7, was stamped with a rubberstamp. They were used in exactly the same manner as the "type 5" mark. It is my belief that when Hauber & Reuther used these rubberstamped marks, they were no longer actually producing steins and, for whatever time they had left, they were simply a finishing shop. If my belief is correct, actual production at the Freising factory ended sometime around 1905 or 1906.

THE TYPE 7 & 8 PSEUDO LOGOS (LAST OF THE PSEUDO FACTORY LOGOS)

More than ten years after it was discontinued at the Freising factory (1887), the "type 1a" HR logo (figure 8) suddenly reappears on a small number of steins manufactured by A. J. Thewalt.

Even though this is a "type 1a" logo, it was reactivated on steins manufactured by a factory other than Freising and therefore I've given it the new designation of "type 7 pseudo logo." To date, two model numbers, 600 (figures 9, 10 and 11) and 601 (figures 12, 13 and 8), have been recorded, both in ivory stoneware.

figure 8



figure 9



figure 10

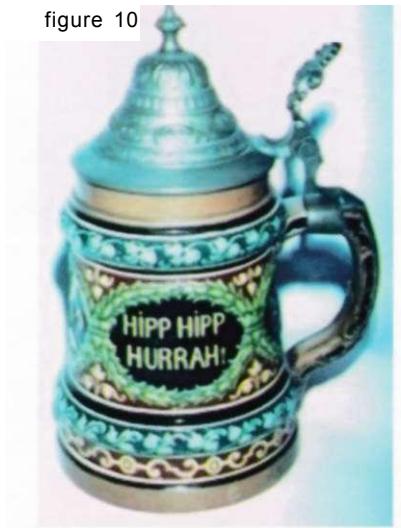


figure 11

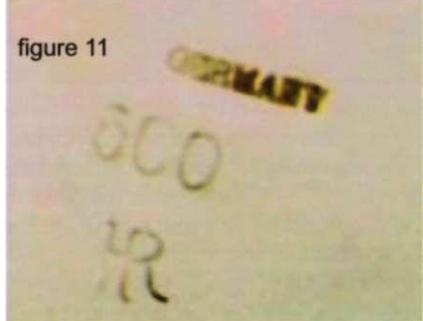


figure 12



figure 13



NOTE: In installment number 8,1 said there were three different pieces with the HR "type 1a" logo, known to have been manufactured by A. J. Thewalt. Since then however, I have received photos of the salt glaze piece (figures 14, 15 and 16), showing the base marks, and it was not manufactured by Thewalt, but by HR. It has a body identical to #600 (figures 9, 10 and 11) but has a different handle that is attached 90 degrees around the body from the handle attachment point on the ivory stoneware piece. The confusion concerning this piece came from the fact that A. J. Thewalt reissued a non-salt glazed, blue and grey piece in the 1970s (?) with a modified mermaid handle.

figure 14



figure 15



figure 16

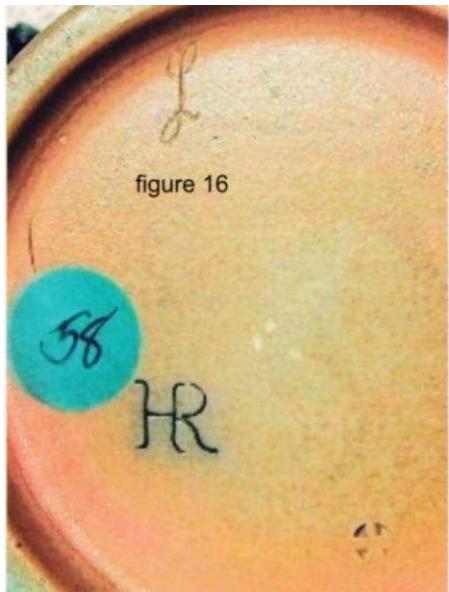
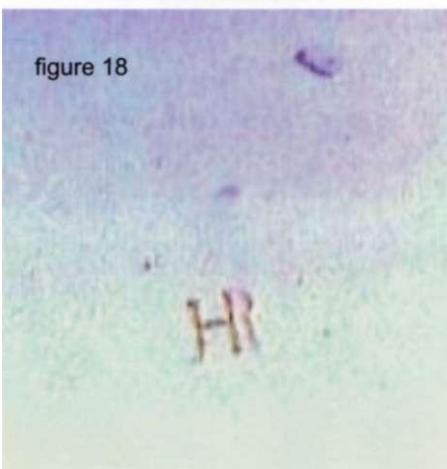


figure 17



figure 18



THE HANKE #743

This Hanke piece (figure 17) is a 1.0 liter, etched, tapestry stein. These steins are usually found simply in the grey with darkened etching. This piece is enameled in full color. And has an HR, type 8, pseudo logo (figure 18) incised in the bottom. So far, this piece is totally unique. The photos of this piece were taken by Mike Wald many years ago and I've never seen another.

After nearly four years, I can finally say that this is.THE END

Editors Note:

John McGregor has been one of the most active and consistent writers for the pages of *Prosit* while I have been editor and well before. His 14 part series on HR steins came with considerable work and effort. I would like to publicly thank him, on behalf of all SCI members, for his willingness to share his findings as well as many other articles. My hat is off to you, John.....

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Correction!

In an article in the December 2006 issue the word *Mutter* (mother) was seen on the base of an original mold for the Marzi & Remy Alligator, model 1914. It was postulated that this was a misspelling of the word *Muster* (model), which might make more sense. Two SCI members have written to explain the marking.

George Schamberger suggests - "Mutter would signify the biggest part of the mold, the smaller parts being the kids (as a mother hen and her chicks). The word *Muster* would apply to the original drawing or to a full bodied model of the Alligator."

Franz Hassmann writes that the word refers to the *Mutter-Form*, a mold from which copies can be made.

Thanks to both of these friends for helping to correct the record by providing plausible explanations.

Call Me a Doctor... or at Least a Medic!

by Louis Foster

One thing which is common to military forces of any nature is the medical or nursing service. This is a topic which is very dear and important to me. In fact, I can say that I truly owe my very life to US Army doctors, nurses and medical staff. You see, 60 years ago this month, I was born in the hospital at Fort Knox, Kentucky. Just as a side note, I am the second of four sons born there during the course of three different assignments at Ft. Knox during my father's 30-year army career. My parents used to joke that whenever the Pentagon learned my mother was expecting, they reassigned my father to Ft. Knox.

If you ever visited or graduated from Basic Training there, you might have noticed the red brick hospital sitting on one side of the main parade field. Despite the work of Clara Barton assisting the wounded soldiers during the American Civil War, and the

stories of field hospitals at Gettysburg, or movie scenes from other wars, or even the TV serial MASH; much of the hospital need was for less dramatic services like dental work or having a baby.

Here I intend to show and tell you a little about the beer steins ordered by members of our armed forces during the Cold War. They seem to differ from the Imperial Period German regimental steins in that I have yet to see one named to a soldier who was a medic. I am not a pre-WW1 regimental collector but I know that the medics assigned to a German unit had a red cross prominently displayed on the stein, and I recall seeing a mantle full of them in the home of our friend, the late John Stuart. The same identical Stein, from the same unit at the same time, is worth considerably more if the soldier was a medic. This does not follow in the US steins 50 to 75 years later. The soldiers tend to identify more with the unit and not with their job.

The first pair steins pictured here (fig. 1) belonged to John & Jeanie Tankowiak with the 1400th USAF Hospital located at Keflavik, Iceland. There is nothing to indicate which one was in the Air Force or whether one was the spouse/dependent or what their job

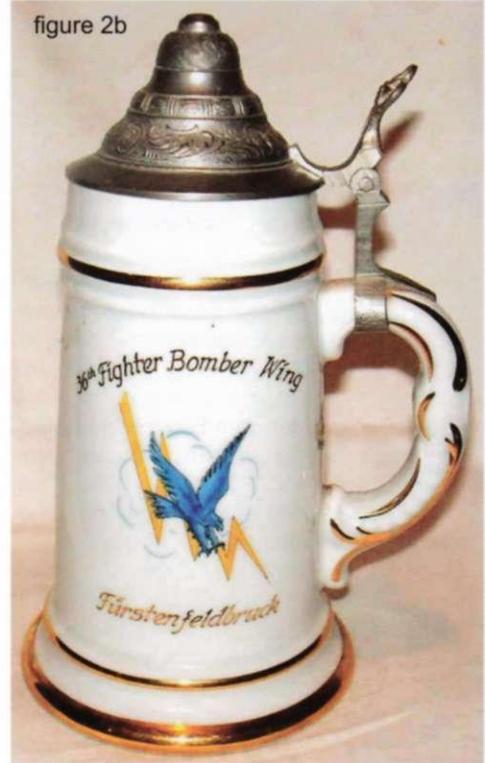
may have been. The steins are not dated but were made in the mid-1950's, probably before 1960.

Figures 2a and 2b are of the 36th Medical Group, part of the 36th Fighter Bomber Wing at Fürstenfeldbruck near Munich. This Stein belonged to "Paul and Barbie" who had it dated 1952.

figure 1



figure 2b





Figures 3a and 3b show perhaps the most comical stein of all I am covering within this article. The basic scene is a map of Europe from Ireland to Turkey, including North Africa, which wraps around the entire stein body. The design includes features such as syringes modified as airplanes and other landmarks like the pyramids of Egypt, the Eiffel Tower and the Leaning Tower of Pisa, all presented in a cartoonish comical way. The owner, Rita O'Hara, was assigned to the 60th Tactical Hospital from 1954 to 1956. I have learned that she completed her nurse training at St. Elizabeth's Hospital in Washington, D.C. and after additional training in the care of iron lung polio patients, she joined the Air Force and trained as an air evacuation nurse. She retired as a lieutenant colonel in 1971 and died in 1997.

Figure 4 is another from Fürstenfeldbruck, which was a World War II Luftwaffe base which was returned to German control. This stein is from the 7330 USAF Hosp. (MDAP) which stood for Mutual Defense Acquisition Program and is symbolic of the Cold War. This stein was ordered by Maj. J. Mark Cox and is dated 1956. Again there is no indication of Major Cox's responsibilities.

Figure 5 is from the 66th Tactical Hospital which was based at Laon, France, and belonged to Donald Lacy who served there from 1958 to 1961.



Figure 6 is from the 483d Medical Detachment which was in Augsburg in 1962.



figure 7



figure 9



Figure 7 is of two steins that are both from the 15th Evacuation Hospital in Münchweiler and both are dated 1955 - 1956. While both bodies are the same, the decorating is much more elaborate and the lid far superior on the one marked "Hugo Schmidt - Koblenz", who was by far the biggest distributor of these steins. I would be very remiss if I did not mention that in 1943, the 15th Evac was the location where General George Patton assaulted and berated shell-shocked US soldiers hospitalized for psychological reasons or combat fatigue, as it was then called. Patton was reprimanded by Eisenhower, ordered to apologize to his command and shortly after transferred to England to serve as a decoy during the invasion of Normandy in June, 1944.

The steins in figure 8 are from the 99th Medical Detachment (VFI) in Bad Kreuznach and the 21st VFI Detachment in Bremerhaven. Both cover the period 1958 - 1961, and both are named to Lt. Col. Seymour E. Spanier. The letter V superimposed over the medical caduceus indicates that Col. Spanier was a veterinarian, which proves what many of us in the Infantry thought most army doctors really were. Whenever we reported to sick call, the standard treatment was an aspirin, instructions to quit smoking and immediate return to duty. I think that the only way to get bed rest was to be admitted to the morgue. Again, the more elaborately decorated Stein with the nicer lid was distributed by Hugo Schmidt. The Stein from the 21st VFI Detachment is stamped

Hoehr, West German and has a symbol which resembles a stylized JB under a crown. Not easily seen is the thumblift which is about the size of a 50 piece and is decorated with an eagle based on US Army hat insignia. Obviously Col. Spanier wore two hats. Bremerhaven was the main port used by the Army and he probably was in command of the detachment there to insure all animals entering Germany were healthy. I surmise he was based in Bad Kreuznach.

Figure 9 shows two steins bearing the city shields of Bremerhaven and Bad Kreuznach. Both nice steins and both were dec-

orated by different distributors and with different lids.

The steins in figure 10 are from the 2nd Field Hospital in Munich and both were produced about 1960 - 1965. Both were distributed by Edwin Sooboda of Munich. The building is more colorful in one scene but the trees, parked cars and pedestrians are exactly the same. In the back ground is part of McGraw Kaserne which is where the 2nd Field Hospital was located when the new building was constructed sometime in the mid to late 1950's.

Figures 11 a and 11 b are also of the 2nd Field Hospital, but at the old location nearer to the Isar River. It was located there in 1955, and possibly shortly after the US Occupation of Germany started at the end of the Second World War. The building may have been a hospital well before that. This Stein is especially important because of the person it is named to, simply "Hicks" on the front. The roster on the rear shows it was Matti D. Hicks which really told me nothing more. It was not until I had bought and paid for the Stein that the seller told me that Matti Hicks was her late aunt who was a commissioned officer in the Army Nursing Corps. She told me that Major Hicks served about 20 years in the Army which spanned World War Two, Korea and Viet Nam. This added a lot of meaning to me as Major Hicks had served throughout perhaps the most challenging times in our nation's history. I have yet to learn what her actual assignments

figure 8



figure 10



figure 11a



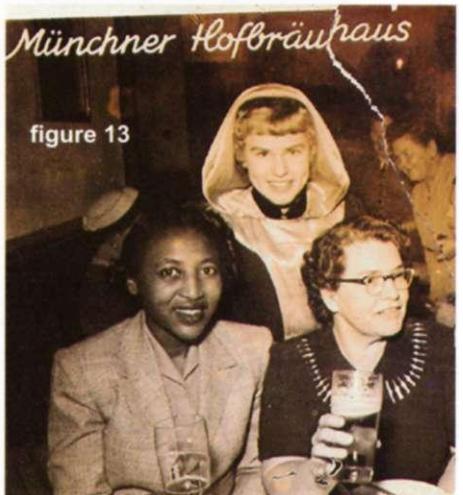
figure 11b



PROSIT

Page 2149
March 2006

figure 12



were and whether or not she may have been in any or all combat zones. Then the seller sent me two photos of then Captain Hicks (figure 12 & 13). It was again an extra surprise when I saw that she was not only a woman but a black woman. Her career began before President Truman ordered the Armed Services to be integrated.

These steins are so new that it is possible to locate family members who can shed more light on the history of the stein. It is important to try and preserve as much of this history as possible while those who lived it are able to give us accurate information.

Now whenever I feel under the weather, I have lots of medical personnel to cheer me up or at least provide a stein from which I can drink my golden foamy medicine.



My First Creussen Stein

By WILLIAM HAMER

The city of Creussen is located in Upper Franconia just south of Bayreuth and approximately 40 miles northeast of Nürnberg. It began its artistic stoneware production around 1610. The red clay used contained high iron content and gives Creussen stoneware its characteristic dark brown color. Their early production stoneware steins (1610-1630) were all brown in color while later pieces (1625-1700) were enamel painted over the brown color and these enamel-painted steins are the ones that most people associate with Creussen.



The early brown stoneware steins are decorated with chip carving or applied relief. Because of the high quality of the clay used, the applied relief was often finely detailed. The form was a tall cylindrical stein, squat cylindrical stein, or steins in beehive form. The piece that I recently purchased is in the beehive form circa 1610-1620 shown in Figure 1.

Not being an early stoneware expert, I went through a detailed process to determine if this piece was in fact a true Creussen and not a reproduction. Of course the easiest way is to have one of SCI's Master Steinologists examine the piece. But, you cannot really learn from this method. So,

armed with the book *Early Stoneware Steins from the Les Paul Collection* along with various Vogt auction catalogs and other German text stoneware books (I don't read German so I can only study the photographs), I came up with five factors that led me to believe that this piece is in fact an old Creussen stein. I will list these factors from the least important to most important.

First, there was the style of the stein. It looked like an old piece in form, but so do the reproduction pieces. Most of the reproduction Creussen steins are of the enamel painted steins and not the all brown steins, so the fact that this piece was all brown was a good sign. Also the stein was the beehive form and the squat cylindrical form is most often reproduced.

figure 2



Second, there is the unglazed circle on the bottom of the stein, see the stack ring in figure 2. When Creussen pieces were fired in the kiln, they were stacked one on top of the other. Once the salt glaze was added during firing, the top of the stein that sat below the other piece did not allow the salt glaze to reach the center of the bottom and thus left a circle on the bottom of the piece. Of course, this fact is well known and thus most reproduction pieces also have this circle on the bottom of the stein. Figure 3 shows the bottom of a reproduction enamelled Creussen piece that I own.



Third is the salt glaze on the stein. Not only is this stein the typical brown color but as you look at the stein you will see that the color on the back of the stein is almost black because of the so-called "black slab salt" used for the salt glazing, see figure 4. Also, if you look at figure 2, you can see the almost black color to the salt glaze on the bottom.



figure 4



figure 5

Fourth, the relief work on the stein is all applied. On old Creussen steins all the relief work is molded separately and then applied to the main body of the stein. When you examine the edges of the relief work you will find gaps between the relief work and the body of the stein as shown in figure 5 and figure 6 (corner of piece of paper is inserted in gap between body and applied relief). Also, there are firing lines in the relief work which you will get because of the thickness difference between the applied work and the body, see figure 7. On reproduction Creussen steins, the body and relief work is usually molded as one piece, so you do not have a separation between the body of the stein and the relief decoration.

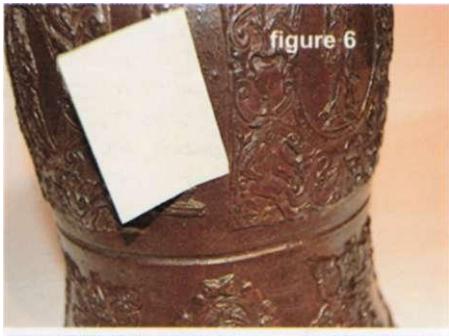


figure 6



figure 7

Fifth is the quality of the piece. Until I owned this stein I did not appreciate the quality and detail that is in the early brown Creussen steins. As Beatrix Adler states in *Early Stoneware Steins from the Les Paul Collection*, "The applied reliefs on the enamel-painted steins are of a lesser quality than the earlier uniformly brown items. ... But only the early steins (up to around 1620) display a compositional balance of the fields, in addition to the extremely meticulous craftsmanship and a sharp impression." The detail of the applied work is what I really noticed on this stein. When you examine the religious figures you can see the craftsmanship in this stein, see figure 8.

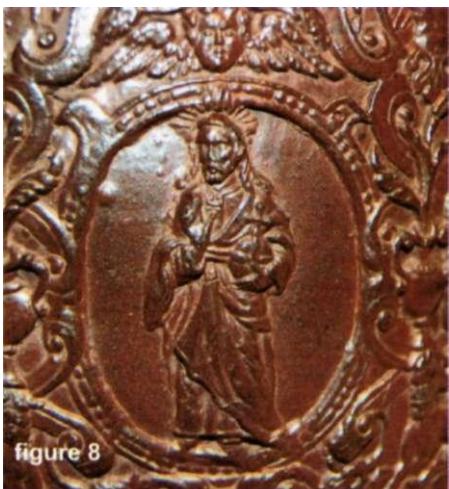


figure 8

Now let's examine this Creussen stein itself. The first thing one notices is its large size. Figure 9 shows this piece next to a 3.0L Bunzlau stein in my collection. This Creussen stein is larger than the Bunzlau



figure 9



figure 10



figure 11



figure 12



figure 15



figure 18

The handle is attached to the top decoration section and goes to the middle of the main section. A cartouche is around the lower handle section. A lion's head with acanthus leaves is attached to the outside of the handle, see figure 13.

Now let's examine the cartouches in the main decoration section in more detail. The four cartouches are 3.5" (8.8cm) wide by 4" (10cm) tall. There is intricate scrollwork and strapwork throughout. At the top center there is an angel and at each top corner there is a cherub. At the bottom right corner



figure 13



figure 16



John O'Connor 1915-2006

John J. O'Connor died peacefully on November 23 at the age of 91. John was an original and lifetime member of SCI. He attended many of the early conventions and was a very active member. He was an extraordinary member in so many ways, having built one of the finest Mettlach stein collections in SCI. In his later years his attention also turned to Swiss and German wood carvings.

John always had time for anyone who wished to see his collection, or simply talk about stein collecting. He frequently called members all over the country to discuss his favorite topic, steins. Whenever collectors were visiting the Springfield area, whether for the Brimfield Flea Market, a convention or mini convention, John and his lifetime companion Marcia Roode would graciously entertain them at home, or have them as guests for dinner at the Student Prince Restaurant in downtown Springfield

Of course, we could never forget the splendid Christmas Banquets John held annually for all his Chowder Pot friends, a group of retired stein collectors who met for lunch frequently. A Spaten beer and a lobster were John's favorite lunch.

John was a founding and honorary life-time member of *Die Studenten Prinz Gruppe*. He was a rare and special gift to all who knew him, and we will deeply miss his warmth, kindness and friendship. Dear friend, we raise our steins to you.



figure 14

is a nude male and at the bottom left corner is a nude female. I think this is depicting Adam and Eve, as the female appears to be dropping an apple from her left hand. Figure 14 is of the front cartouche that has Jesus in the center. Figure 15 shows the cartouche on the right side where the Apostle Paul is in the center while figure 16 shows the cartouche on the left side where the Apostle Peter is in the center. Figures 17 and 18 are close-ups of Adam and Eve.

Although Jesus appears with Apostles Peter and Paul, the motif or subject of this Stein is definitely more unique than the common Apostle steins. With its large size and great craftsmanship and quality, this early Creussen Stein is one of the better all brown pieces you will find.

This article appeared as the December 2006 "Stein-of-the-Month" on the SCI web site, taking its place as the 89th in a series which began in August of 1999. If you are not familiar with the SCI web site, visit it at www.steincollectors.org

Mettlach 1698-Alte Fink

by Walt Vogdes

My wife and I eagerly watch the goings-on when door prizes are handed out at conventions, craning our necks but never being asked to come forward. Never, that is, until the 2004 party thrown by Erste Gruppe in Long Beach, CA. Wonder of wonders, both my wife and I received door prizes! My wife received a very nice "hospitality" type basket, filled with lots of goodies including a couple bottles of California wine. My gift-wrapped prize, however, turned out to be the topper for the evening - a half-liter Mettlach tapestry stein which had been donated to the convention by Erste Gruppe member, Ruthe White. I was almost speechless, but did manage to stammer my thanks to both the chapter and the donor.

Mettlach stein model 1698 is a tapestry half-liter showing the facade of an old building. The background is pebbled and bluish-gray in color. The base marks include the Mettlach Abbey trademark, the model number, and the date (18)87. Fittingly, "The Mettlach Book, 3rd Edition" describes the scene as "Old building." The sole clue to the building's identity lies in two words appearing above the front door - *Alte Fink*, or "Old Finch." In 1994 the identity of this building was a mystery to two well known Master Steinologists, and it wasn't until two German members of Alte German came to the rescue that the mystery was solved. The Alte Fink is a tavern or local which was a favorite of university students in Göttingen. Although it has been relocated and reconstructed at least once, the tavern still exists in the city center today, operating as the Alte Fink Europa.

The pewter lid of this stein is inscribed with a student dedication:

Fr. Bobsien Z!
8/1.
Fr. von Klenck Z!
z. fr. Erg.
5-7.VIII. GA 1887

In this inscription I have used Z! to represent the Zirkel of a student society, and the "GA" is actually a fancy script ligature which can be seen in the illustration of the lid.



Now that we know where this building is located, that it was frequented by students, and Herr Bobsien and Herr von Klenck have been kind enough to leave a couple of additional clues, what else can we learn?

First the abbreviations, which are very common in student inscriptions, "s/l." is an abbreviation of *seinem lieben*, or "his dear," in other words, Bobsien presented this stein to his dear friend von Klenck. "z. fr. Erg" is shorthand for *zur freundliche Erinnerung*, or "in friendly rememberance."



The easiest clue to decipher is the GA ligature. The formal name of the renowned university in Göttingen is *Georg-Augusts-Universität*. It was founded by George II. King of Great Britain and Elector of Hanover in 1737. The international reputation enjoyed by the university today is the result of many eminent professors who are commemorated by statues and memorial plaques throughout the town. For example, in the 19th century, Carl Friedrich Gauss and the brothers Grimm taught there. More recently, forty-two Nobel Prize laureates studied or taught in Göttingen and many students attained a place in history. One example is Otto von Bismarck, who studied in Göttingen in 1833 and lived in a tiny house on the "Wall," now known as "Bismarck Cottage." According to oral tradition, he lived there because his rowdiness had caused him to be banned from living within the city walls. American financier, banker and philanthropist J. P. Morgan is another example.



Now to try to identify the Zirkel, the special cypher designed for each student association to serve as its own symbol. Zirkels are complex designs, and many of them differ in only small details, so identification using nothing more than visual comparison of the symbol requires some luck. This Zirkel appears to be based on the letter "B," and using some detailed records of student associations I identified three of them whose name starts with that letter - Corps Bremensia, Corps Brunsviga and Burschenschaft Brunsviga. Thankfully, an examination of the Zirkels for those societies proved successful - Bobsien and von Klenck belonged to Corps Bremensia Göttingen (see illustration).

One final piece of interesting historical trivia was learned by searching the internet. In mid-June of 1887, a scant six or seven weeks prior to the dedication date on this stein, another student society in Göttingen, AV Palatia, was having a celebration when they were attacked by members of Bremensia. Following the fight, members of Bremensia were sentenced to 14 days in the *Career* (the student "holding tank"), while the Palatians got off with only eight days - and a suspension of three months! I have not found any record to indicate that Bobsien or von Klenck played any role in this dust up, but they were certainly nearby at the time. There may be more to this story than we will ever be able to learn.

Bad Kissingen, Germany

by Charlotte Whitham
Photographer Les Whitham

Have you heard of Bad Kissingen, Germany? Maybe the name will remind you of a famous politician; Henry Kissinger. Yes, his ancestors got their name from this town.

Bad Kissingen is a district in Bavaria. This district was established in 1972 by merging the former districts of Hammelburg, Bad Brückenau and Bad I Kissingen. Bad Kissingen is the Capital. The district is located in the southern part of the Rhön Mountains. Today Bad Kissingen is one of Germany's best known spa resorts. Now what does that have to do with beer steins? Spas are more known for souvenir glasses rather than beer steins, but there is an exception to most rules and now the rest of the story.

Bad Kissingen was one of the four Royal Spas. It derives its name from the old German word meaning "sour, bubbly water." The literature says the mineral water of the town fits that description. I have never tasted it so I can not verify this. The source of the word spa is unknown but it is a place where there is water for drinking and /or sometimes mineral baths. Most people believe that water has many positive effects on health. Not only are the warm bubbling springs relaxing, many of them contain minerals and salts that are beneficial to our skin. Some say drinking mineral water may be helpful for digestion, while many others think there has to be an easier way to improve digestion. The taste of mineral water makes drinking it challenging. Just about everyone, however, agrees that drinking regular water is good for a person's health.

Spas started out as health centers for diseases but soon became vacation centers for those who wanted to stay healthy. Some spas also offered other activities like golf courses, tennis facilities and even ski runs. There were restaurants, concerts, plays, the ballet and even gambling casinos at spas. Of course, shopping plazas are also available. The spa became the perfect vacation for the whole family. Today Bad Kissingen is still a vacation spot for the fam-

ily. It offers a beautiful combination of the old and new. Along with all the beauty and health facilities there is a wide range of sporting activities, and leisure and cultural activities. Today most of the spas in the United States offer beauty treatments of all types but they are usually not places for family vacations.

Bad Kissingen became a very important spa thanks to the visits of King Ludwig of Bavaria in 1883. Many of the Royalty of Germany and other countries enjoyed this spa. One of the highlights of the spa today is a ride in the last mail coach in Germany drawn by four horses. The spa is still active today and Music Festivals are held there.

In the 13th Century Bad Kissingen was surrounded and fortified with a wall with 13 towers, *Feuerturm* or fire towers. As the city grew the towers were taken down until only one remained. The only reason this one remained is because it wasn't in the way. Now this Feuerturm (originally called *Virkonrthurm*) is the oldest building in Bad Kissingen. The tower has a small apartment for a fire watch. On the top a fire bell was installed to notify the town of fire. In the 1980s Bad Kissingen finally renovated and modernized the tower at a cost of 300,000 DM. Now it serves as a meeting place for



the Bad Kissingen chapter of the *Rhönklub*, an association which conducts hikes for the appreciation of nature and local history. The meeting room can serve up to 20 people. The tower also has another job critical to the survival of Bad Kissingen. The public bathroom is now located in the first floor.

Several years ago a Feuerwach Thurm stein came up for auction. When I looked at the stein, it did not impress me, after all it wasn't blue/gray. It had a very unusual lid. It was different. It is very rare. This V-A. tower stein is a little over 14" high. Cream stoneware with red and green accents, this 1/4-L circa 1900 stein was made by Marzi & Remy. There are bricks that seem to be etched in some of the lower part of the stein. Five large attractive windows decorate the top of the stein. A yellow door at the front of the stein and around the base it says "Feuerwach-Thurm - Bad Kissingen" in black letters. Yes, this is the connection, a stein made for a spa. The roof is almost three inches high and it is topped by a 2 1/4" bell which is topped by a 2 1/2" weather vane. This stein is very top heavy and perhaps that is the reason there are so few of them left. I have never seen a thumblift like this before. It is 1" wide and 1 1/2" tall. It looks like a castle with a tower on each side and a large shield between. It is very interesting and attractive. The handle of the stein is a leg of a chicken. The top third of the leg has black feathers followed by horizontal strips and attached to a very big foot with large black nails that scare me. I always keep the handle of the stein against the wall so I do not have to look at the foot.



The handle of the Bad Kissingen Feuerwach Thurm stein. The large black nails of the talons have always made me feel uneasy, so I keep the handle turned to the wall.

Dick Strom has offered a possible explanation for this very unusual handle. In the Middle Ages Bad Kissingen was ruled by the Grafen (Earls) von Henneberg. The coat of arms for this family is literally a hen on a hill. The hen's leg appears on the arms of Bad Kissingen even today.



After talking with Les we decided that this would be a great addition to my collection. He says it is better to have fewer steins and collect the very rare ones. I know there would be a lot of competition but I never dreamed it would cost so much. I am lucky to have this unusual stein in my collection, but I am even luckier to have such an understanding generous husband. Of course it also helps when you have a husband who loves steins.



A photo sent by a German collector who is also a member of the Bad Kissingen Rhönklub which regularly holds meetings in the tower!

Walt Vogdes has been in touch with Klaus Dorner and Eckart Spiller of the Rhönklub Bad Kissingen who have given us helpful information and I wish to thank them. A stein collector from Bad Kissingen has sent photos of his Feuerturm stein. The body is very similar to mine but the toenails seem to be gold rather than black. The pewter lid on his stein is one we usually see on a Nürnberg tower. I want to thank him for sharing his stein with us.

Les and I hope to visit Bad Kissingen when we go to Germany in two years. It will be nice to see the original Feuerturm and maybe meet some of the collectors. Next time you think of spas think of spa glasses but don't rule out souvenir steins. You never know what you will find. Happy Hunting!!!



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Thoroughbred Stein Verein is pleased to announce that Pilot Corporation will be a Travel Partner for the 2007 SCI Convention.

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We encourage you to stop and utilize Pilot facilities while traveling to Louisville. Attendees who make purchases during the period June 24 - July 3 and bring valid receipts to the registration desk will be eligible for two drawings for a \$50.00 Pilot Gift Card. Watch for more information in the next *Prosit*.

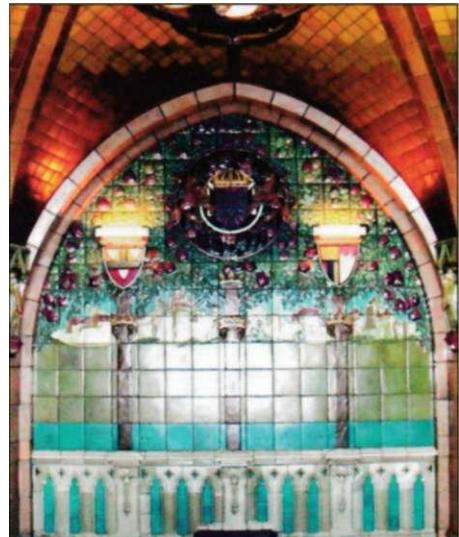
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You can expect to see great steins, hear stein presentations and experience Southern hospitality. The Blue Grass State has a lot to offer, rolling pastures, horse farms, distilleries and historical sites. The Thoroughbred Chapter has enthusiastically planned the convention pre-tours, program and activities based on what we have enjoyed at past SCI conventions. You will see several new changes, so this will not be the "standard" convention. We hope you will like what we have and send in your registration as early as you can. So join the race, come early to relax and enjoy the many things in Louisville or within a short drive. Our members reside in KY, TN, IN, OH, and WV. We know there are numerous activities to explore and enjoy.

Convention Hotel:

Louis Seelbach traveled to Louisville in 1869 and opened the Seelbach's Restaurant and Cafe in 1874. After much success, Louis formed the Seelbach Hotel Company and opened a 30-room hotel above the restaurant. Over the years many renovations have been made, while preserving its heritage. The beautiful Bavarian-style Rathskeller decorated with rare Rookwood pottery was opened in 1907. Seven presidents and many well-known celebrities have stayed in the hotel. It currently flies the Hilton flag and enjoys four-star diamond status.



Apple orchard lunette with family seal,
Rookwood tiles in the Rathskeller of the
Seelbach Hilton Hotel

The special convention hotel rates apply from June 30 thru July 9. The cost per single/double room is \$89 per night plus 15 percent taxes. Hotel parking is \$7.00 per day or \$11.00 with in and out privileges. All rooms and restaurants have been updated. The hotel provides free transportation from



the airport. The Seelbach is a downtown hotel within walking distance of restaurants, museums, shopping. There is a downtown trolley service available for 25 cents.

Registration:

Registration forms are included with this issue of Prosit and information is also on the SCI website. Early registration must be postmarked and paid by April 30. A unique German character stein with a color lithophane of Affirmed, the last triple-crown winner, was produced in a limited edition of

150 to commemorate being in Louisville. The cost of the stein is included in your registration packet. We will be auctioning the first stein of this limited edition and the net proceeds will be donated to *Prosit*. The standard SCI refund will be in effect, except for the pre-convention tours. The convention registration desk will be set up on the mezzanine just off the lobby. Registration hours will be posted.

First-Timers:

An orientation and welcome meeting will be held July 4 to review the scheduled activities. First-timers will be given a special badge and be introduced at the opening reception so that all SCI members can welcome you.

Pre-convention Tours:

Our planned optional, pre-convention tours begin on July 1 and run through July 3. They are:



Sunday, July 1:
Adena Springs Farm, The Woodford Reserve Distillery with Lunch at Local Inn.
8:00 a.m. - 3:30 p.m. \$52.00 per person.
Adena Farms is situated on 640 acres of beautiful horse country. The Stallion Manager will lead our tour. After tour we will board the coach for a scenic drive to Candleberry Inn for lunch. The Inn is housed in a Victorian home that also has a delightful gift shop. The last stop will be the Woodford Reserve Distillery located at the historical Labrot & Graham Distillery - The Bourbon Home Place. A stop in the gift shop, which specializes in Kentucky made products, is a must.

**Monday, July 2:
Backside Tour of Churchill Downs and
The Kentucky Derby Museum.**

6:30 a.m. -11:00 a.m. \$53.00 per person.
There will be an early morning tour behind the scene of racing, not normally seen by the fans. Your guide will explain the training process that transforms a young horse into a racing legend. After the tour, you will go to the Kentucky Derby Museum, where you will experience fascinating "hands on" Kentucky Derby exhibits and the spectacular 360-degree multi-image show depicting the oanorama of Derby day. Races will be running and you may choose to stay for the 'aces.

Fort Knox Armor and Gold. 1:00 p.m.

4:00 p.m. \$28.00 per person.

Fort Knox is a short ride from Louisville. You will be allowed to tour the Patton Museum of Cavalry and Armor, containing the development of cavalry and armored weapons, uniforms and equipment from the Revolutionary War to present.

Tuesday, July 3:

Louisville Stoneware and Locust Grove with Lunch at the Captain's Quarters.

9:00 a.m. - 2:30 p.m. \$56.00 per person.
First stop will be the Louisville Stoneware, one of Louisville's and the nation's premier potters. See the pile of clay turned into beautiful works of art. Shopping the factory store is one of the high points. Next stop will be Locust Grove, a Georgian style plantation, the last home of General George Rogers Clark, founder of Louisville and legendary war hero, best known for expeditions in the Northwest Territory, then on to the Captain's Quarters for lunch.



The four square garden to the north of the house was recreated from designs common in Colonial America and lined with trees and shrubs known to be used in the 1800s.

The Official Convention Auction

will be conducted by The Stein Auction Company. The Auction preview will be held from 9:00 a.m. to 1:00 p.m. with the auction immediately following, expected to end by 5:00 p.m.



**Wednesday, July 4 thru
Saturday, July 7**

On Wednesday registration will be open 8:00 a.m. to 12 noon. Member stein sales will be featured on July 4 from 9:00 a.m. to 12:00 and resume at 1:30 until 4:00. The Opening Reception will be 5:30 -7:30 p.m. with heavy hors d'oeuvres. Dinner will be on your own. There are many restaurants within walking distance of the hotel. The City of Louisville will have a Fourth of July Fireworks Show within walking distance of the hotel.

Continental breakfasts will be served on Thursday, Friday and Saturday. The Hospitality Room will also be opened each of these days from 3:00 - 5:00 p.m. High Tea will be 2:00-4:00 on Friday, July 6.

On Thursday, July 5, the SCI General Membership/Business Meeting will be in the Medallion Ballroom. All members are encouraged to attend. Convention program will start at 11:00 a.m. with author Larry Johnson providing a history of the Seelbach. After a lunch break, featured speakers will be discussing Rookwood Pottery and Steins and U.S. Military Steins. Round table discussions follow on Marzi Remy Steins and on The Production of New Steins. Members may consign steins for the Member Auction that will be held on Saturday.



Per tradition, German night with entertainment will be at the Louisville German America Club, with a cash bar. So bring your dirndls, lederhosen, and other German attire for our "Best Dressed" contest.

Friday's program will start with feature speakers discussing Glass Steins and second topic to be announced. After a short break two round table discussions will be held on University and College Steins and on Oktoberfest Steins from 11:00 to 12 noon. Lunch on own. At 1:00 p.m. we will

reconvene the Round Table on the morning topics. A second set of Round Tables will begin at 2:30 p.m. Discussion will be on Mountain Climbing Steins and an additional topic to be announced. Dinner will be on your own with the evening free.

On Saturday SCI Committees on SCI Museum, Convention Planning, and Planning and Exchange of Ideas will be held starting at 8:30 -10:30 a.m. Members are encouraged to attend.

Member Auction:

The Member Auction continues to improve in both quality and quantity. In 2006 nearly 20 percent of the 100+ items were Mettlach steins and plaques. There were also offerings of Schierholz, Merkelbach, Thewalt and Gertz. The 2007 Member Auction on Saturday is a great opportunity for members to add, reduce, or redirect their stein collections, with low commissions for sellers and buyers. Preview will be from 10:30 to 1:00 p.m. with the auction starting at 2:30 p.m.

Banquet:

Author F. Scott Fitzgerald was a frequent visitor to the Seelbach and his stay inspired him to later use the hotel as the scene of Tom and Daisy Buchanan's wedding in his 1925 novel, **The Great Gatsby**. Therefore we will be having a Great Gatsby Theme Dinner. Cocktails/cash bar will be from 5:30 - 6:45 p.m. Dinner and entertainment will be at 7:00 - 9:30 p.m. The tradition of passing the banner to next year's convention committee will be our last activity of the evening.



We invite you to come early, participate in all activities, and be a winner in renewing friendships, making friends, enjoying good food and drink, and seeing and learning about different steins, and good southern hospitality. Safe travel to all.



Welcome New Members!

New members of SCI since December are listed below -

Victor Titus
Farmington, NM
via the Internet

Eric and Wendy Wallace
Motley, MN
via the Internet

Ronald Artac
San Francisco, CA
credit - Les Paul

John Murawski
St. Joseph, MO
credit - David Harr

Katherine Hula
Deltona, FL
via the Internet

Richard and Hallie Lahti
Rainier, OR
credit - David Harr

Barry Lundgren
Woodstock, IL
via the Internet

Lawrence Musser
Fairlawn, NJ
credit - German Life

Gottried Angleitner
St Louis, MO
credit - Martin Dietrich

Evelyn Baker
Union, MO
credit - Martin Dietrich

Ted and Debbie Ball
St. Louis, MO
credit - Martin Dietrich

Richard and Francoise Hoffman
St. Louis, MO
credit - Martin Dietrich

Ron and Marilyn Kramer
St. Louis, MO
credit - Martin Dietrich

Ray and Norma Molner
St. Louis, MO
credit - Martin Dietrich

Gene and Helen Olson
St. Louis, MO
credit - Martin Dietrich

Bob Radel
St. Louis, MO
credit - Martin Dietrich

Ron and Lynn Snowden
Maryland Heights, MO
credit - Martin Dietrich

Uwe Schatzberger
Rochester Hills, MI
via the Internet

Robert Waech
Three Lakes, WI
via the Internet

Elzner and Ruth Monks
Jersey Shore, PA
via the Internet

Dannie Grandfield
Kings Beach, CA
via the Internet

Lawrence Flugger
Brooklyn NY
credit - David Harr

Karl J. Schmitt
Hillsboro, MO
credit - Jim Fredholm

James Miller
Lauderdale by the Sea, FL
credit - David Harr

Berne Fridlund
Astorpa
via the Internet

Nichael Schober & Elaine Petrucci
Excelsior Springs, MO
via the Internet

Randall Smith
Metairie, LA
via the Internet

Joshua and Shawne Hart
Georgetown MA
via the Internet

Lorraine Miciuda & Ken Suesov
Lake Havasu City, AZ
via the Internet

Michael and Debra Harvey
Gilford, NH
credit - Jim Rouhan

Charles and Denise Snook
Louisville, KY
via the Internet

Arthur Lawson
Chattanooga, TN
via the Internet

Nancy K. Kay
Portsmouth, NH
via the Internet

Peter Aumann
Milwaukee, WI
credit - William Aumann

Gerhard Georg
Erwitte, Germany
credit - Wolfgang Gult

Want to see your name here?
Sign up a new members today
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me know how I can help!

David Harr
VP Membership

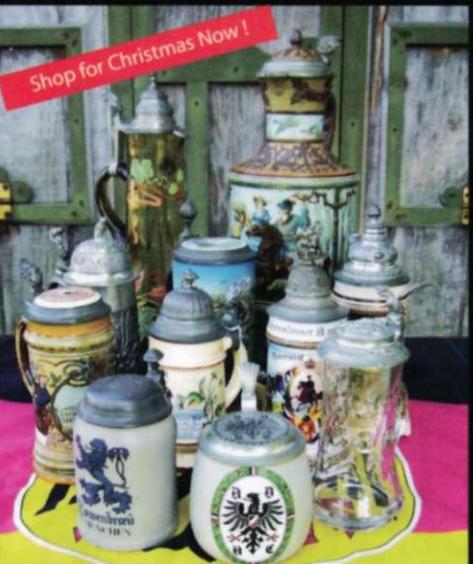
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This Cup Has a Story That Runneth Over

by Jerry Berg

When I purchased the piece shown in figure 1, it was described as a "Commemorative Mug/Cup" and the subject matter caught my attention. It's not very often that you see a Commemorative Cup paying homage to bare-knuckle Boxing, and that alone piqued my curiosity and interest. In addition to the subject matter, my interest was teased by the less than politically correct (by today's standards) inscription on the mug.



One side of the cup shows an image of two boxers, squared off in the classic erect stance associated with the earlier days of the sport. The boxers shown are identified as Daniel Donnelly and Jem Belcher, and the inscription recalls the victory by Donnelly over Belcher on April 8th, 1807 at Mousley Hurst.

The opposite side also has an image of two boxers, one black and one white. They, too, are in the typical boxing stance of the day, and are identified as Daniel Donnelly and Tom Moulineaux. The inscription recalls Dan Donnelly's victory over "Tom Moulineaux, the Negro" on December 10th, 1810 at Cophall Common.

The cup has two handles and appears to be made out of Britannia Metal, with the so-

called "broken" (AKA the "double c" or "double scroll" style) handle. That type of handle was primarily in vogue during the period of 1750 thru 1830, although pieces with that handle are still being manufactured today. I'm not absolutely sure how old the piece is; obviously, the date of manufacture could have been earlier or later than the dates inscribed, and could have been much later. All in all, however, it is a nice piece and I'm very happy with my purchase. I could say that, "I'm pleased as punch" but that would be far too easy.

I was now faced with two distinct areas of research: learning about the cup (age, country of origin, etc.); and also learning

in boxing. His trainer was Bill Richmond, another freed American slave and professional boxer. After a couple of convincing wins, Tom was lined up to fight the British heavyweight champion, Tom Cribb. He fought Mr. Cribb, the so-called "Champion of Champions," on a very cold and rainy day in December of 1810, at a place called Cophall Common. This bout is among the most famous of all bare-knuckle boxing matches. According to reports, in the 28th round, 'The Moor' (Molineaux) knocked Cribb to the ground. Cribb survived the round but was in serious trouble. When it became time to start the next round, Molineaux was able to rise and assume the stance. Cribb arose, and fell face first to the ground. Cribb's seconds used every delaying tactic imaginable to forestall the start of the 29th round. They accused Molineaux of having "bullets" within his fists and demanded that the referee examine his hands. They baited Bill Richmond, Molineaux's trainer, and started a small riot as Cribb's supporters rushed the ring. Order was not restored for fifteen minutes, during which time Molineaux stood shivering in the cold rain, while Cribb was wrapped in blankets and received a steady diet of brandy. Ultimately, Cribb was victorious when Molineaux fell in the 40th round. (We will have more about Mr. Tom Cribb later.) Tom Molineaux was inducted into the International Boxing Hall of Fame in 1997 and Bill Richmond was inducted in 1999.

The bout between Cribb & Molineaux was heavily reported in the press and there can be no doubt concerning its date and location; the same date and location, indicated on the Commemorative mug, as the bout between Donnelly and Molineaux! Early record-keeping being less than precise, it could be assumed that the Commemorative Cup must have an inaccurate date for the Donnelly/Molineaux bout.

Jem (James/Jim Belcher was born in 1781 and died in 1811. He was recognized as the unofficial champion as early as 1797 when he defeated then reigning champion, Thomas Owen, in a non-title bout. After Jack Bartholomew defeated Thomas Owen in a title bout, Jem Belcher defeated Jack Bartholomew, thus officially gaining the title. Jem Belcher reigned as bare-knuckle Champion of England from 1800 until 1805. In 1803, he lost the sight in one eye.



due to a racquetball injury. Between 1803 and 1805 Jem Belcher fought only non-title fights and when forced to defend his title in 1805, was defeated. After he lost the title, and with sight in only one eye, Jem retired to the life of a pub owner (The Jolly Brewer.) He fought a few exhibition matches and two very brutal bouts, both against Tom Cribb. Those bouts were in 1807 and 1809. Jem apparently wagered his pub on the second Cribb fight and, after the loss, soon became associated with the Castle Tavern in Holborn where he presided over a rollicking group of drinkers, gamblers, and sportsmen known as 'The Daffy Club.' After his death in 1811, his exploits became the inspiration for Pierce Egan's history of bare-knuckle boxing, Boxiana, and for William Hazlitt's essay, The Fight. James (Jem) Belcher was inducted into the International Boxing Hall of Fame in 1992.

It is interesting to note that Tom Cribb also defeated Jem Belcher, and that the first of those bouts was in 1807, the same year Mr. Belcher was defeated by Dan Donnelly.

Tom (Thomas) Cribb was born in 1781 and died in 1848. He was the bare-knuckle Champion of England from 1809 thru 1822 and was, by far, the most active pugilist of his time. He was also the first fighter to undergo rigorous and specialized training prior to some of his fights. Mr. Cribb owned a public house in London, called The Union Arms (now called The Tom Cribb), and thoroughly enjoyed a natural disposition toward a life of self-indulgence. When a bout against a truly worthy opponent was scheduled, he would place himself under the control of his manager and trainer, Captain Barklay. Mr. Cribb's pre-fight preparation would then include weeks of twenty-mile daily walks accompanied by morning and evening quarter-mile sprints. This was far different than the non-training regimen followed by the typical boxer of the day. Tom Cribb also had a boxing style that was atypical of the pugilist of that era. At this time, it was felt that taking a step backward, in the ring, was a sign of weakness. Mr. Cribb, on the other hand, had a boxing style called "milling on the retreat" which kept his opponents walking into punishment. Tom Cribb was only defeated once, early in his career,



and the records of his bouts are well documented through boxing licenses and newspaper accounts. Mr. Cribb was inducted into the International Boxing Hall of Fame in 1991.

By looking at the official boxing record of Tom Cribb, we see that his first bout with Jem Belcher was April 8th, 1807 at Mousley Hurst. This is also the date and location



shown on the Commemorative Cup as the bout between Donnelly and Belcher. We can also confirm that Mr. Cribb's first bout with Tom Molineau was December 10th, 1810 at Copthall Commons! So the Commemorative Cup appears to have the dates of both bouts incorrect. Or, perhaps the dates are correct, while the combatants are inaccurate!

(Sir) Dan Donnelly (perhaps the only bare-knuckle boxer ever knighted) was born in 1788 and died in 1820. To say that his exploits are legendary would be a vast understatement.

Sir Dan Donnelly is referred to as 'Ireland's Greatest Pugilist' and is reputed to have never lost a fight. It is said that his arms were so long that he was able to tie his knee britches without bending down. His hard drinking and partying lifestyle was only infrequently disturbed when preparing for a fight. Little is known of his early years. As a young man he was a carpenter, and a frequent brawler at local taverns. His reputation as a brawler attracted the attention of Captain Kelly, a horse trainer with a brother who trained boxers. Captain Kelly persuaded him to take up boxing as a career, and train with his brother. Unlike many other fighters of his day, who fought in Eng-



land where documentation was the norm, most of Donnelly's fights were unlicensed bouts in Ireland. His first licensed bout was in September of 1814, and his most famous bout was a victory over the Englishman George Cooper, in December 1815, at a location now known as Donnelly's Hallow. In Pierce Egan's Boxiana, it is noted that his funeral procession attracted thousands, and that his gravestone was engraved (with nationalistic zeal) with the names of three of his unsuccessful opponents - George Cooper, Tom Hall, and Tom Oliver - all three Englishmen.

Separating fact from fiction concerning Dan Donnelly is all but impossible. He was reputedly knighted by King George IV, then the Prince Regent, however no documentation can be found. His training regimen consisted of drinking twenty-five tumblers of whiskey per day. He has been the subject of numerous Irish ballads and folk songs and is the subject of a well-known painting, The Small Ring by Jack B. Yates, 1930. After his death in 1820, his legend really gets interesting. He was laid to rest in a place called Bully's Acre, where grave robbers struck, and the body snatched by a group of 'medical students'. This caused riots that were quelled by the purchase (ransom) of the body from the students by an eminent surgeon (Dr. Hall). Surgeon Hall returned the body to its grave, minus the right arm, which he kept for anatomical study. Eventually the arm fell into the possession of a roving circus and was displayed throughout the country in a 'peep show.' Later the arm was among the possessions of a wealthy Ulster bookmaker, Hugh 'Texas' McAlevey. After spending time in a Belfast bar, the arm was then purchased by Tom Donnelly (no relation) who presented it to The Hide-Out Pub in Kilcullen, where it remains to this day.

There is no official record of Sir Dan Donnelly engaging either Jem Belcher or Tom Molineaux in a bout. However, due to the haphazard way that records were kept and bouts were arranged, we cannot say with certainty that they never met in the ring. We can be sure, however, that neither bout occurred on the dates listed, or at the locations indicated on the cup.

"Why?" - Why create a bogus Commemorative Cup, using the names and likenesses of famous bare-knuckle boxers? Why use the real dates of actual losses by two of the combatants, but attribute the victories to a boxer who was not involved in either fight? Why deny Tom Cribb the hard fought victories he undoubtedly earned? I think there are a few clues, which will point us in the right direction.

First - This was an age of rampant nationalism, with no love lost between the Irish and the British. Remember, the monument at Dan Donnelly's grave was inscribed with the names of three of his defeated opponents, all British.

Second - Tom Cribb was a British boxer and the bare-knuckle Champion of England. It would tickle the Irish sense of being to divert credit for a couple of his victories to "Ireland's Greatest Pugilist."

Third - Tom Cribb's boxing style was not appreciated by many of the sport's fans. They were dismissive of his retreating style, considering it evidence of a "poor heart." This was especially true of the regard held for the British Mr. Cribb among Ireland's boxing fans.

Therefore, my assumption is that it was designed for the knowledgeable and nationalistic Irish boxing fan, who would take additional delight in the act of depriving the Englishman, Tom Cribb, of his justly earned accolades.

"The Cup" - Now let's examine the cup itself. As previously stated, this type of handle gained popularity in the middle of the 18th century and was still popular in the early 19th century. While the cup could have been made prior to the boxing matches and inscribed later, it is more likely that the cup was manufactured and inscribed some time after the bouts. Additionally, this piece was created during a time when the two opposing bare-knuckle boxers' names would still have been widely recognized as truly world-class competition. Therefore, it would seem logical to assume that the cup dates from sometime between 1811 (shortly after the second fight listed) and 1836 (allowing a 25 year span when the defeated boxers would still be highly regarded and well known adversaries).

At this point, I decided to consult with a higher authority. My friend and Master Steinologist, Stephen Smith, is not only a higher authority (standing well over six feet tall) but also extremely knowledgeable about metal drinking vessels. After examining photos of the piece, Steve stated that it was probably made in Sheffield, England. He also immediately noticed that the cup was made by using the "spinning" manufacturing technique. This method dates the piece as post 1825. Also, after examining reference books, Steve found in "Pewter Wares from Sheffield" by Jack L Scott examples of this type of mug dating from 1824. Additionally, a pint tankard with this exact handle, and a very similar looking base attachment, was also shown in the book. He also pointed out that the use of Britannia Metal indicates its

earliest possible age. Britannia Metal is a variation of pewter which uses a lower percentage of tin (approximately 92% tin, 6% antimony and 2% copper), to attain a harder composition than typical pewter. Although different countries use different names for this hard form of pewter, they all generally began using this material in producing tankards and mugs at approximately the same time, roughly 1770-1800. So by using similar reasoning that the cup would have been manufactured and inscribed within 25-30 years of the second bout, he came up with a time span of 1825-1840, and then split the range with an estimated date of 1832 (+/-).

I must admit that in spite of both the appearance of the cup, and Steve Smith's input, I wasn't entirely comfortable about both its age and origin due to two observations. The inscription on the Cup for Tom Molineaux refers to him as "The Negro." Unfortunately, racial epithets and racial bias were very prevalent during this time period, and "The Negro" was perhaps one of the less objectionable titles used. However, throughout English speaking Europe, "Tom Molineaux 'The Moor,'" would be the description most likely used. I felt that the term "The Negro" was out of place. Also, the date format on the cup uses the month first, and next the date, followed by the year (April 8th, 1807). It is my impression that Great Britain uses a format showing the date first, with the month second, followed by the year (8 April, 1807).

Feeling a degree of doubt due these two elements within the inscription, I decided to request some insight from across the pond. An exchange of emails with SCI member Chris Wheeler of the U.K. followed. Although Chris readily admitted that he was not old enough to offer first hand knowledge of the customs and language common in the early 1800's, he was very generous with his time and research skills. He found an article online at Wikipedia.com which discussed the various date and time formats favored. It turns out that the currently favored format in Great Britain (d/m/y) has only been in widespread use for the last hundred years, or so. Prior to that, the preferred format was (m/d/y), the same format currently preferred in the United States, and also the same format shown on the cup. So, mystery solved - there is no problem with the date format on the cup being used in Great Britain during the era indicated!

The use of the word "Negro" proved to be a little harder to explain. The term "Moor" referred initially to the Muslims from Morocco who had invaded, and occupied Spain from 711 until the mid 1400s. It derives from the Latin *mauri*, a name for the Berber tribes liv-

ing in Mauretania (modern day Algeria & Morocco). The term gradually became a reference to anyone of dark skin tone, especially among the uneducated. To the European commoner, a "Moor" could have been an African, or a dark skinned individual from any number of countries. However, the term "Negro" was often used when referring to an African who came to Europe by way of America. Again, Wikipedia shed additional light on the subject. The encyclopedia states that, "In Europe the name 'Moor' was given to all Black people just as the name Negro was used in America." Therefore, it is logical to assume that the commonly used "Moor" could be replaced by "Negro" when referring to a freed American slave living in Europe.

So, my qualms now appeased, I have no problems accepting the Commemorative Cup as a cross-collectible from the early to mid-19th century. It could be classified as: a Sports/Boxing collectible (albeit an inaccurate boxing collectible); as a Black Memorabilia (slave) collectible; as a Political collectible showing an example of Irish nationalism (with its inherent dig for the British), and of course as a "Beer Stein and Related Drinking Vessel" collectible.

And if I am wrong in my assumptions (not a totally unheard of occurrence) it still remains, at the very least, a wonderful example of Irish Blarney, and a delightful, and unusual, Commemorative Cup. All in all, I think it was a good addition to my collection.



Recommended and appreciated sources of information:

- "The Story of Boxing" by Trevor Wignall
- "Ireland's Greatest Pugilist Of Them All" by Bert Sugar
- "Sir Dan Donnelly, Ireland's Greatest Pugilist" by Al Spink
- "The Boxing Register" by James Roberts & Alexander Skutt
- "Boxiana" by Pierce Egan
- "The Fight" by William Hazlitt
- "Pewter Wares From Sheffield" by Jack L. Scott
- Conversations and email exchanges with M.S. Stephen Smith of Virginia
- Email exchanges with Chris Wheeler of the U.K.
- www.Wikipedia.Org - the free online encyclopedia
- And finally, the wonderful, and extremely helpful, people at 'The International Boxing Hall Of Fame' in Canastota, N.Y.

Photos From The Road

by Ron Fox

This segment will be all west coast collections. I start out with the home of Dick and Julie Hughes in Belmont, California. Their collection is both large and varied. As you will see, it had my camera clicking and yielded many interesting and unusual steins.

Figure 1 is a 5 liter Austrian Majolica master stein. It features a bearded winged face in brownish glazed relief. This large stein was probably sold as a set and I believe there are matching smaller steins that originally went with it. Does anyone have a small one from the set?

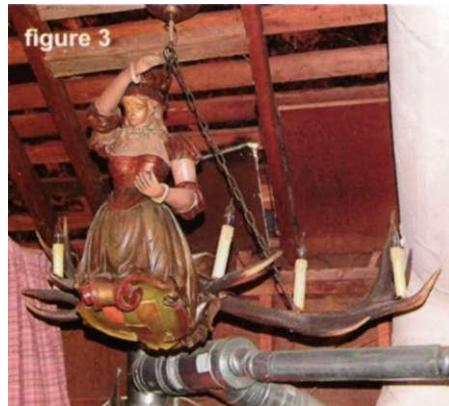
figure 1



figure 2



Figure 2 is a cobalt saltglazed stoneware pear shaped tankard (*birnkrug*) from the Bürgel factory. As you can see from the photo, there is great contrast on the body ranging from the dark cobalt color to an almost grey. This is the Bürgel trademark which was due to the manner in which the cobalt was introduced into the firing. The spout even has a hinged cover. Pretty nice.



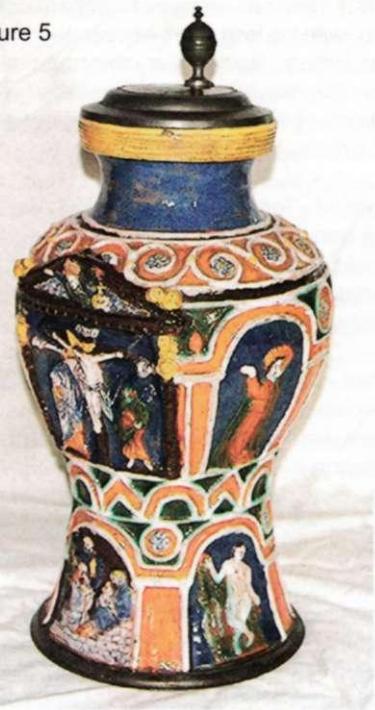
Dick has a real love for Lusterwiebchens. They are hanging throughout his entire house. As you see in figure 3, he must be the only collector that even has them hanging in his garage. Now that is dedication.....

figure 4



Figure 4 is one that Julie claims for herself and she has it proudly displayed in a curio cabinet in her dining room. I am sure all our women can understand why. This finely enameled circa 1890's Egermann stein features the cutist children playing. With its base prunts and glass finial inlaid lid, it is charming.

figure 5



Around 1860-1890, the arts of the Renaissance period were greatly appreciated and many of the items from that period were being reproduced. This is referred to as the Historimus period. Figure 5 is a large hafnerware stein which is an 1870's replica from the Pruining factory which was active in Nürnberg around 1600. Original pieces are seldom available, and when they are would cost you the price of an automobile.

figure 6



Figure 6 is a pottery relief stein from the Hanke factory. Someone made a mold of this stein which has been used in ceramic studios in this country. When this stein shows up it is usually from a recent ceramic class . It is nice to see an original.

The stein features Adam holding Eve in Paradise (Eden). The handle has the serpent wrapped around it and coming across the body towards them. A very interesting relief stein.

figure 7



Figure 7 is a large 3 liter Austrian majolica stein from the firm of W. Scheller & Sons. In addition to its impressive glazed decoration, its has a very wide inlaid lid.

figure 8



In the September 2006 Prosit, page 2069, I showed a group of these painted face steins from the Les and Charlotte Whitham collection. Figure 8 is another variation of those comical steins. It appears to me, because they are all hand painted, that the artists had fun developing as many funny faces as they could think up. It would be great to immortalize some members of our club in such a way. Anyone up for the challenge?

figure 9



Figure 9 is a red Saxon hafnerware stein with great pewter mounts. It features a large ball thumblift and fancy pewter running down the handle. This early 1700 stein would be great on anyone's shelf.

figure 10



Figure 10 looks like a normal Franz Ringer stein. When you look close you see that the verse beneath the painted scene is written in English rather than the usual German. It was certainly made for export for England or the United States.

figure 11



Figure 11 is a Flemish faience pear shaped stein. The cobalt tin glaze is a trait of this factory. Usually there is just a front panel with words or symbols. The floral design within the star pattern is uncommon. These steins are from the 1800-1840 era.

figure 12



Figure 12 is a Royal Vienna type look-a-like stein. This is the one type not covered in Rick Grunin's Royal Vienna article in the June 2006 Prosit. I expect a follow up article on this type of stein coming up in the near future.

figure 13



Figure 13 is a small 1/4 liter size carved ivory stein in the gothic style with silver mounts. It's a little treasure on the shelf.

figure 14



Figure 14 appears to be a brass relief stein with silver plate. The relief work is much like what you would expect from a Capo-di-Monte porcelain stein. There is an orgy scene with two Centaurs fighting as a massive finial on the lid. The stein is lifted up on four feet and has cherubs as the thumbblit and on the handle. It is one of those steins that the more you look at it the more you discover.

figure 15



Figure 15 is not such an unusual Schierholz stein, but the restoration found on it caught my eye. The lid was broken and some talented person carved from wood a replica of what the hat should look like. It makes it very unique and most interesting.

figure 16



Figure 16 is an overlay stein with clear over ruby glass. It has gold enamel floral decoration. As you can see from the photo, the brass lid is more than just a little detailed with many applied pieces. A real looker.

As I said earlier, the Hughes collection is full of interesting steins. The variety of types and manufacture are many. I expect to have much more from their collection in future segments of this series.

My travels brought me to the home of Chuck and Peggy Schoppe. I had heard of his secluded location, but I got the full impact upon my visit. He lives on the top of a mountain in Los Gatos, California. Careful driving is required or you will wind up at the bottom of the mountain quicker than you wanted.

One of Chuck's other loves is old engines. He has a large barn on the property to house those much larger toys. When my wife complains about my steins taking up too much room, I will bring her to see Chuck's place. I don't think much would be said after that.

figure 17



The first stein that I would like to show you from Chuck's collection is figure 17 which is a Dümller and Breiden stoneware relief piece. Though I have seen this stein many times, I had never seen it done in the colorful decorated relief. What a world of difference the color makes. I think you will agree when you look at the close-up which is found in figure 18. I sure could find room for this little masterpiece.

figure 18



figure 19



Here in figure 19 is a stein that relates to Chucks other passion. This porcelain occupational depicts an old engine similar to those he has stored in his barn. This stein is understandably one of his favorites mithin his collection. How neat to own a stein that also falls into another collecting category of yours.

figure 20



Figure 20 is a very transparent clam broth opaline 1 liter stein. It has delicate floral enamel between upper and lower sets of body ribs. This mid 19th century jewel would be well appreciated by any glass lover.

figure 21



Figure 21 is a ruby stained and wheel-cut spa stein. The tall slender body shape makes it very attractive.

figure 22



Figure 22 is a beautiful solid ruby glass stein with a matching set on lid. Both the body and the lid have been faceted and polished. A delicate floral enamel covers all the faceted areas. This Bohemian piece is from the 1850's period. Because the lid was not attached to the body with pewter it is very common to find pieces such as this to be missing their lids. To find such an attractive piece and to still have the lid together in one piece, is a real bonus.

figure 23



We see another great looking glass stein in figure 23. This is what we call a Mary Gregory type glass stein. This name refers to the white enamel decoration found on the stein. In actuality, it is an incorrect classification and hopefully one day we will have an in-depth article for our education.

figure 24



The last piece from Chuck's house is this shiny silver plate stein (figure 24). It's bulbous flat sided lower body is greatly enhanced by the fancy roccoco styled handle. The lid is the most attractive part of the stein with its hand painted porcelain inlay of a woman.

I am happy to report that our trip down, off Chuck's mountain, went well.

PROSIT

The next home I visited was that of Steve and Nancy Morris. Steve specializes in character steins from the Schierholz porcelain factory. I have chosen a few that do not come available very often.



figure 25



Target shooting was a very important part of German life and still is. At the small town level, these events were a time for great celebration and a coming together of all the townspeople. These shooting contests, or as the Germans would say, "Shutzenfest", can be found on many steins from the 1900 era. Figure 26 depicts this German custom with the relief target girl on the side and crossed rifles in front. A figural jester holding a target forms the inlaid lid.



figure 27

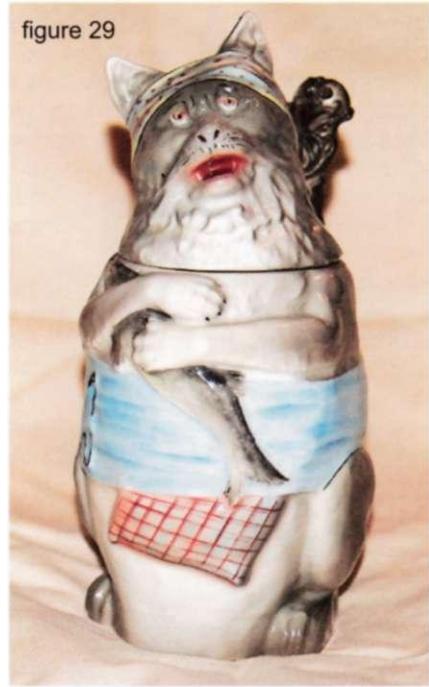


figure 29



figure 28

figure 30



As I said, Steve is only looking for Schierholz character steins these days. He has compiled all of the known steins from this factory into a self published book/album.

In my opinion, figure 28 is the best looking character stein ever made. It is truly a work of art. She is called the masquerade lady. It is not a common stein and it commands a high price every time it comes on the market. Perfect or not, I think you will agree, this stein would add class to any stein collection. I know Steve is happy he owns her.

Figure 30 is a stoneware character church tower that Steve acquired before his stein collecting got its more narrow focus. It is the St Elizabeth Church and is one of the harder towers to find.

figure 31



Figure 31 is another tower of Steve's. It is from a building in Salzburg. It is a tall slender stein with the extra added bonus of having a music box in the deep bottom.

figure 32



Just like figure 4 found earlier in this article, figure 32 is from the Egermann glass factory. If you look close at the inlay of this stein and compare it to figure 4, you can see where the finial has been broken and ground smooth. Without knowing the traits for this type of glass stein, a collector could easily miss this type of repair.

figure 33



Figure 33 is a stoneware stein from the Sarreguimines factory. One of the usual traits of this firm is the elaborate figural handles. John Lamb, from New Jersey, has the largest number of steins from this firm and we can look forward to an in-depth article on this subject in the near future.

figure 34



Figure 34 is the last stein I am covering from the Morris collection. It is a more difficult to find Schierholz stein depicting what appears to be French dancers doing the Can-Can. It represents Schierholz's seldom departure from their usual character stein line.

My wife is still actively pursuing new plastic character steins. It is becoming much harder for her to find ones she does not already have. While digging through ebay several weeks ago, she came across figure 35, Betty Boop. After winning the auction, she anxiously awaited Boop's arrival. She was a happy girl..

figure 35



Betty Boop has actually been around for some time. She first showed up way back in 1930 in a cartoon short. She has had quite the resurgence lately and many new products have hit the market with her likeness. Why or who made this plastic stein is still a mystery, but I am sure my wife will find out.

figure 36



Well, I close this segment of "Photos From The Road" with one more plastic character stein (figure 36). It is the Terminator from Universal Studios. It happens to be one my wife has not been able to find as of yet. I figure it would be good to have many eyes out there looking for her. Should anyone spot this menacing guy out there in your travels, please let me hear from you.

In the next issue I will have examples from collections in the north west.

Haakon VII King of Norway

by Lyn Ayers

I was intrigued by the stein from the moment I saw it. What prompted me to pick it up off the table was the central cartouche with a person's name or title "Haakon VII" and the date "1905". The two side panels showed buildings that also had dates, 1814 and 1914. A banner below the central figure says *Alt for Norge*, indicating this must commemorate Norwegian royalty or some military personage from the early 20th century. From the photos you can readily see both side panels. But I wondered, "What they could mean? What happened in those years that would warrant a stein being manufactured as a souvenir of that time?"

The elfenbein or ivory stoneware stein has a relief design with clear, tan and green surface glazes. Although it has a pouring lip, it is smaller in size than most serving steins. Appearing to be of German origin, the base has an incised 1L mark and the words "GESETZLICH GESCHÜTZT" within an oval. The form number, 6550, is in relief on the body of the stein. The lid is what I often refer to as "cheap," representative of the period between 1905 and 1914.

Off to the internet I went, wondering what I would find and if the search would be worth it. The Google search engine is a wonderful tool for doing research! My first enquiry was the name "Haakon VII". Several websites popped up, most in Norwegian. After struggling to translate them into something I could understand, I found a Norwegian translation site and I began to get a picture of what this stein signified, but the details remained fuzzy.

The following Friday I attended an antique show and one of the dealers had predominantly Scandinavian wares to sell. Taking advantage of the opportunity, I described my situation and the dilemma I was facing. She gave me some useful information and suggested that I visit the "Sons of Norway" website and make contact with one or more of their members. She emphasized that Norwegians are proud of their heritage and if I were to write an article, accuracy of my information was paramount.

Here is a synopsis of what I have learned about Norway and the event this stein celebrates.



Composite views of an elfenbein or ivory stoneware stein celebrating Norway's independence from Sweden, the 100th anniversary of its constitution, and its first King, Haakon VII.

For several centuries prior to 1814, Norway was in most respects a subservient state of Denmark. From the 1770's there was a growing movement to independence, influenced in part by the American Revolution (1775-1783) and the French Revolution (1789-1799). In 1814 Napoleon defeated the entity of Denmark-Norway and the king was forced to cede Norway to Sweden in the Treaty of Kiel (January 1814).

The treaty was however not accepted by the Norwegians. Attempting to subvert the treaty, a few of Denmark's ruling class encouraged a conference to be held in Eidsvoll for purpose of drafting a constitution. On May 17, a constitution was approved (based in many ways on the American Constitution) and independence from Sweden was declared. Christian Frederik, crown prince of Denmark-Norway, was elected King. May 17th, Constitution Day, is to Norwegians like July 4th is to Americans.

Sweden did not take that action lightly, declaring war on the new nation on July 26. Not surprisingly, Norway was unable to defend its borders. In the ensuing peace negotiations initiated on August 10, the new king agreed to step down if Sweden would recognize Norway's Constitution and agree to a loose union between the two countries. On November 4, 1814, the Norwegian parliament then elected the Swedish king to be their king as well.

The alliance was peacefully dissolved in 1905 following several years of political unrest, when Sweden formally recognized full Norwegian independence. The Norwegian parliament (*Storting*) offered the throne to

Prince Charles (Carl), second son of King Frederick VIII and Princess Queen Louise of Denmark. He was born Christian Frederick Charles George Valdemar Axel, and was known as Prince Carl of Denmark. He accepted after a referendum confirmed the monarchy, rejecting a republican form of government. On November 18, 1905, he took the throne under the Norwegian name of Haakon VII. He married Princess Maud, the daughter of Edward VII of England and served as King of Norway until 1957.

By now I trust that the design of this stein is becoming clearer. This stein commemorates the 100th anniversary of the Norwegian constitution, while acknowledging King Haakon VII's ascendancy to the throne. The representation on the left side (*Eidsvollsbygningen*) is the building in Eidsvoll



in which the constitution was drafted and signed, now a famous museum. The building on the right side (*Stortingsbygningen*) is the Parliament building. I did find mention of a Hundred-Year Jubilee 1814-1914 *Stortingsbygningen* which may have been celebrated at the Parliament Building.



Someone from this small country apparently placed an order for steins to commemorate this historic national event. We have seen many examples of commemorative steins that were made for the American market, but this is the first I have seen for any Northern European nation.

The time of manufacture is difficult to pinpoint. Obviously it was made after 1905. The dates indicate strongly that it was designed to be available in Norway in 1914. Like most commemorative pieces, it is unlikely that it remained in production for any significant period beyond its initial availability. So who made it? Some of the characteristics suggest Albert Thewalt, JW Remy or Girmscheid, but at the moment that question does not have an answer.

In my search, I have learned several interesting bits of history of Norway, Sweden, and Denmark that I am glad to know. I am sure that someone with a Norwegian heritage would be proud to have such an important piece of history.

Recently I have become more interested in what is behind steins. Many steins are based on historical events or personages, others on famous artwork, and some on artists' ideas and dreams/nightmares. I am glad now that I picked this piece up off the shelf. The enticement to learn some other historical information from my next Stein continues to drive me. Maybe it can do the same for you.

Postscript about King Haakon VII

Nearly 25 years after the events this stein commemorates, Haakon VII provided significant leadership and inspiration during Norway's threat by Nazi Germany.

On April 9 of 1940 Norway was invaded by the naval and air forces of Nazi Germany. The German assault on Oslo met with stiff resistance, resulting in many German casualties and a significant delay to the invasion. This provided time for the Norwegian royal family, the cabinet and most members of the Storting (Parliament) to flee from Oslo north to safety. Germany quickly presented demands that the Norwegians end their resistance and install a Nazi-sympathizer as Prime Minister to lead a puppet government. "Harsh consequences" were threatened if the Norwegians would not agree to these terms. In an emotional meeting with his remaining cabinet, Haakon said "*I am deeply affected by the responsibility laid on me if the German demand is rejected. The responsibility for the calamities that will befall people and country is indeed so grave that I dread to take it. It rests with the government to decide, but my position is clear. For my part I can not accept the German demands. It would conflict with all that I have considered to be my duty as King of Norway since I came to this country nearly thirty-five years ago.*" However, the king stated his preparedness to abdicate rather than stand in the way if the government decided to accept the Nazi demands,

The government unanimously agreed with their king and announced its refusal to accept the German terms. As hostilities escalated on April 29th, the royal family fled north, ultimately seeking asylum in Queen Maud's home country, England. King Haakon became a potent symbol for Norwegian resistance and nationalism when he led the government-in-exile from 10 Palace Green in London during the Second World War. During Norway's five years under Nazi control, many Norwegians surreptitiously wore clothing or jewelry made from coins bearing Haakon's "H7" monogram (see photo) or painted the symbol on buildings and fences as symbols of resistance to the German occupation and of solidarity with their exiled king and government.

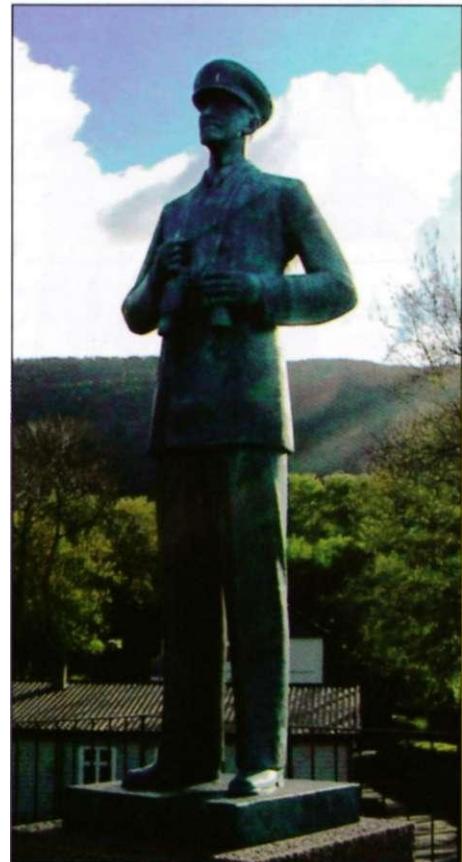
Haakon is regarded as one of the greatest Norwegians of the twentieth century and is particularly revered for his courage during the German invasion and his leadership and preservation of Norwegian unity during the Nazi occupation. At the time of his death at age 85 in 1957, Haakon had led Norway for 52 years.

Credit:

Wikipedia, the Free Online Encyclopedia



Haakon VII in the early years of his reign. *Alt for Norge*, or "All for Norway", was the King's personal motto.



A statue of King Haakon VII in Bergen shows him keeping a watchful eye over his beloved homeland during WW II.



Coins bearing Haakon's H7 monogram were worn as a symbol of resistance during the period of Nazi control.

HANS SEBALD BEHAM

By John Strassberger

Most stein collectors are familiar with Franz von Defregger and Heinrich Schlitt, both of whose artistry is very popular on beer steins. But what do you know about Hans Sebald Beham? As it turns out, Beham's artistry was gracing beer steins more than 250 years before either of these other two were born, and fully 300 years prior to the Golden Age of steins! In this article I want to

show you some steins bearing Beham's art, and tell you how I learned about him. Don't be surprised if you discover that a stein on your own shelf shows one of his motifs!

I first became aware of Beham when I bought a stein from SCI member Marc Lang a couple of years ago (figures 1a and 2a, Marzi & Remy model #936 in *Elfenbein* or ivory stoneware). Along with the stein Marc included a reference to an article on life in Germany in the Middle Ages. The article used Beham's engravings to illustrate a discussion of peasant life of the period. That was the extent of my knowledge of Beham until a second purchase at the Valley Forge convention prompted me to do some research. Figures 1c and 2c show

that stein, again Marzi & Remy model 936, this time in blue-gray salt-glaze, and with some minor variations in the sayings on the front and in the lowest band of relief. The side panels on these steins are copies of Beham's engravings entitled *Der Marktbauer und Die Marktbäurin* (Market Farmer and Market Farmer's Wife - figures 1 b and 2b). Standing among their pots and baskets of goods, the farmer is saying, "We would like to sell" and his wife replies, "To the wine we want to run," sentiments probably heard even today at farmers' markets. Here is more on the man and the long-standing contributions he made to beer steins.

Hans Sebald Beham lived from 1500 to 1550. Some reference material states that

figure 1a



figure 1b



figure 1c



figure 2a



figure 2b



figure 2c



he was a student of Albrecht Dürer (1471 - 1528) while others say he was "influenced" by Dürer. Whether or not there was very much direct contact between the two, Beham's work certainly reflects much of the high quality and attention to detail of Dürer, the master engraver of his time. Beham worked in the period known as the German Northern Renaissance. He was a member of a group known as *Kleinmeister*, or Little Masters, because of the small size of most of their work. For example, the originals of the engravings shown in figures 1b and 2b are only 1 5/8" x 1", they are seen here at more than two times their original size.

Beham spent the first half of his life in Nürnberg, but in 1525 he was banished from the city as a heretic. His religious beliefs were nowhere near the standards of the staunchly Lutheran city. He was allowed to return to the city for a while but spent most of the rest of his life in Frankfurt, with short periods working in Munich and Ingolstadt. Beham's younger brother, Bartel (1502 - 1540), also an engraver and *Kleinmeister*, was banished at the same time.

Beham produced a large body of work in his relatively short life. Known works include 253 engravings, 18 etchings and

about 1500 woodcuttings. His themes were primarily religious or involved peasant life. With so much material available, perhaps it is not surprising that pottery decorators drew from his works. What I did find surprising was how long ago his work began to be used. Read on, you might be surprised also.

In 1537, Beham produced a series of twelve engravings that are known as either the *Bauerntanz* (Peasant Dance) or "Twelve Months." These engravings, although showing couples, are only slightly larger than the *Marktbauer* and *Marktbäuerin* seen earlier, at 2" x 2 7/8". Perhaps a collection of the works of a *Kleinmeister* is the answer for those of you who are running out of wall space due to your stein cabinets.

In a pleasant discovery, after seeing the *Bauerntanz* I realized that another of my steins bears scenes adapted from this series of engravings. Four of the twelve couples in the series were reproduced by Dümler & Breiden on their stein form #35, with a few modifications. Figure 3 shows five of the scenes from this series which were used to create the four scenes decorating this stein (figure 4). The D&B artist

reversed one couple so everyone on the stein would be going in the same direction. He also seems to have not liked two of Beham's pairings. Note that the third couple has changed partners from Beham's original. The last couple is the most remarkable to modern eyes, yet it needs no further comment!

This is just about where my original article on Beham ended. But when I submitted the article to Prosit for consideration, Walt Vogdes found a couple other examples of the Peasant Dance. Then I found some more. Suddenly, we had dancing (and barfing) peasants everywhere! Some of these additional finds are noted below.

In their book "Early Stoneware Steins" Les Paul and Dr. Beatrix Adler note that between 1576 and 1599 there are an amazing 30 documented variations of Beham's Peasant Dance on steins and other forms of pottery. The earliest examples are in the form of a baluster jug executed by master Raeren potter Jan Emens. Figure 5 shows one example, dated 1576 on the body. The

figure 3



figure 4



figure 5



Raeren baluster form jug depicting the Bauern Tanz, dated 1576. Gray saltglazed stoneware with a brown wash. Photo: Steinzeug, Kunstmuseum der Stadt Köln.

figure 6



Westerwald salt-glazed stoneware, dated 1595.
Photo credit: Early Stoneware Steins, Beatrix Adler, Les Paul, Johannes Vogt.

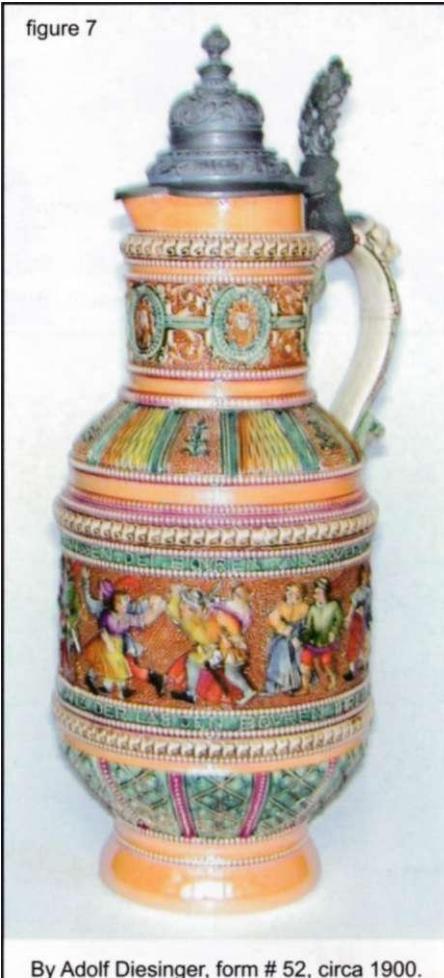
Bauerntanz was also interpreted to show each set of dancers in an archway, and figure 6 shows an example from the Westerwald which is dated 1595.

After that initial spurt of interest in Beham's work, there appears to be a gap of a couple of hundred years before the peasants appear again. (I think they are out there, we just haven't found them yet.) But the reappearance of the motif in the late 19th century was not limited to Marzi & Remy and Dümler & Breiden. Appearing at about the same time was a master stein by Diesinger, form #52 (fig. 7) and, in addition to the steins seen previously, an almost identical master stein by Marzi & Remy, form #889. A picture of the M&R stein can be found at Frank Loevi's Beer Stein Library.

A few other versions of the peasant dance are also shown. Note the reproduction by Reinhold Merkelbach (figure 8) dating from the 1960s. Figure 9 shows a second modern reproduction featuring the dancing peasants. The spread of well over 400 years surely must make Beham's "Peasant Dance" a candidate for the longest running design in stoneware history!

So if you find your stein collection now contains all the known works of Defregger and Schlitt and you are open to new challenges,

figure 7



By Adolf Diesinger, form # 52, circa 1900.

see if you can find more steins depicting the art of Hans Sebald Beham. If you have steins with various aspects of peasant life, perhaps the steinmaker's inspiration came from Beham. Your favorite Internet search engine should lead to a number of web sites containing examples of his work. Take a careful look, you already may have his dancing peasants among your steins!

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German Stoneware, 1200-1900, David Gaimster, British Museum, 1997.

Steinzeug, Kunstmuseum der Stadt Köln, 1986.

Early Stoneware Steins from the Les Paul Collection, Beatrix Adler, Dillingen, 2005.

figure 8



By Reinhold Merkelbach, circa 1960.

figure 9



A modern reproduction, manufacturer unknown

When is an August Saeltzer Stein NOT an August Saeltzer Stein?

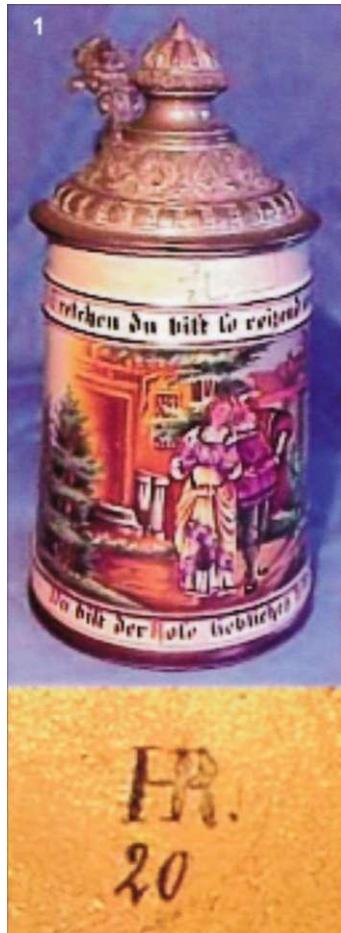
by John McGregor

Some months back, Ron Fox e-mailed me photos of the stein in figure 1 and said he was curious as to how I would classify the stein, as a Saeltzer, or an HR? This is a question I had been thinking about for years, but had pushed it to the back burner where it was simmering waiting for more ingredients. Several new examples of the steins in question had surfaced recently and it was now time to stir the pot. Stirring the pot means having a philosophical discussion with myself in order to come to some conclusions on this subject. The nice thing about these discussions is that I get to pose the questions, provide all the arguments and decide the outcome. This is a very satisfying process and if done in a constructive manner, actually provides greater insight and understanding of the subject matter. As a result, I have come to some conclusions concerning Saeltzer-decorated steins from the Regensburg and Freising factories. The conclusion presented in this article applies only to those two factories.

All August Saeltzer-decorated steins are August Saeltzer-decorated steins, that is a given, but should all August Saeltzer-decorated steins be bundled together as a single group and then simply be called "August Saeltzer" steins? The answer to that question, arrived at after many years of consideration, that culminated in the philosophical discussion mentioned above, is NO they should not.

August Saeltzer was an earthenware manufacturer and a decorating workshop located in Eisenach (see Ron Fox's article, "The August Saeltzer Factory," in the December 1998 issue of Prost). Saeltzer purchased bodies from at least ten factories; Reinhold Hanke, Reinhold Merkelbach, Marzi-Remy, Duemler and Breiden, A. J. Thewalt, Merkelbach & Wiek, Mettlach, Nymphenburg, Regensburg, Freising and probably others that I haven't been able to verify so far. All of the bodies purchased, decorated and signed by Saeltzer artisans should be considered "August Saeltzer" steins (see figures 2, 3 and 4).

The question of attribution first arises when we find factory marks other than Saeltzer's on the steins, such as those of Regensburg and Freising. See figures 5 (Zinkl-Thenn), 6 (Fritz Thenn) and 7 (Hauber & Reuther).



How can you attribute a stein with the mark of another factory to Saeltzer? This would be the same as attributing a stein manufactured by Merkelbach and Wick (figure 8), or S. R. Gerz (figure 9), to those factories, even though they are marked HR.

It is obvious that both the Regensburg and Freising factories, in addition to selling blanks to Saeltzer, commissioned Saeltzer to decorate steins they could sell under their own banner. They purchased the services of Saeltzer to enhance their own products. These steins are the ones with the Regensburg and Freising factory marks, and *they should be referred to as Zinkl-Thenn, Fritz Thenn, Freising, or Hauber & Reuther rather than August Saeltzer*. (Perhaps a better description would be "Hauber & Reuther, model 15, decorated by A. Saeltzer.")

A couple of other examples would be steins marked "TW" seen in figure 10 and those marked "LB&C" as seen in figure 11. We identify these as Theodor Wieseler and L. Bauernfreund & Co. respectively, NOT as Hauber & Reuther, the company that actually manufactured them.

A number of Regensburg catalogs have survived the intervening years. Catalogs of at least four distributors of Regensburg factory steins (Johann Laifle, H. Herbst, P. Schindler and Eugen Friedrich Wiedemann) were found in a private Regensburg collection. Two of the catalogs illustrate Saeltzer-decorated steins. Figure 12, is a page from a Johann Laifle catalog showing 43 Saeltzer-decorated steins with Regensburg factory assigned model numbers of 500 to 554. Note that the "ZT" and "FT" steins, figures 5 and 6, are numbers 532 and 519 respectively. The second catalog page, seen in figure 13, is from H. Herbst and illustrates two Saeltzer-decorated pokals. Both are model number 685, but while otherwise identical, they have differ-



8



9



10



11



150

HR
Germany.

HR

T.W.

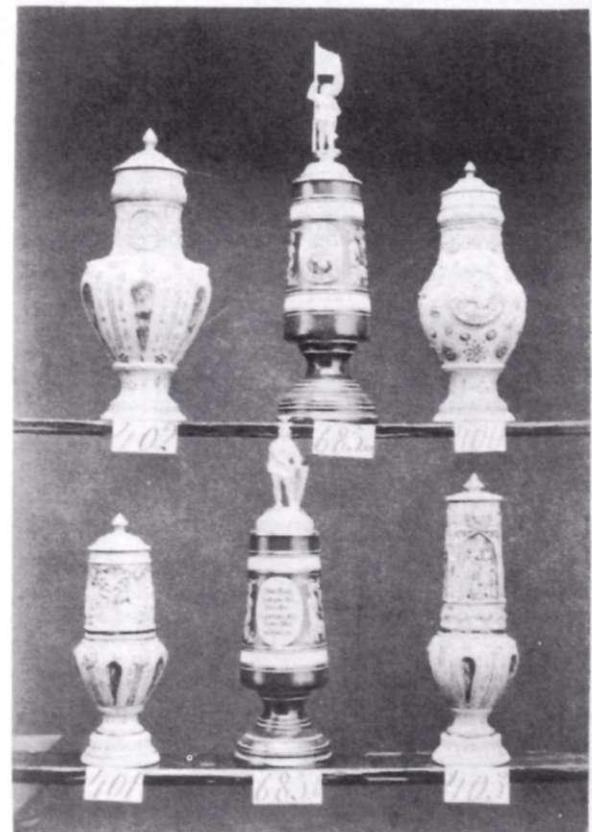
LB&C

gesetzlich geschützt

12



13



ent subject matter in the central cartouche. A letter designator follows the model number. Model 685a has a portrait in the car-

Of the 879 varieties, I have recorded only four model numbers decorated by Saeltzer and marked "HR." They are model num-



touche and model 685b has a verse in the cartouche. Note: While these are the "standard" catalog pieces, Regensburg had Saeltzer decorate the random piece on occasion, perhaps due to a special order, such as models 183 (figure 14), 246 (figure 15) and 223A (figure 16) among others.

Although the Freising/HR factory had showrooms and sales personnel in Berlin, Hamburg, Paris, Amsterdam, London and a permanent booth at the Leipzig Fair, no catalogs are known to have survived, so we must construct our own. In 1980, SCI published Mike Wald's "HR Steins" and since 1993 I have been building upon Mike's data and now list 879 varieties of 342 model numbers, including 62 character steins. I have photos of 641 of the 879 varieties.

bers 3 (figure 17), 15 (seen in figure 6), 20 (seen in figure 1) and 29 (figure 18). Model numbers 3, 20 and 29 are known from single examples only. The model number 15 is available in sizes from 1/2 liter to 3.0 liters and all are originally Freising/HR model number 208. Model number 15 is also found as a Saeltzer-signed piece (figure 19) that began existence as a Freising/HR model number 104. As the Freising/HR characters steins start at number 32 (figure 20), I am assuming at this time, subject to new evidence, that the Saeltzer/HR pieces are limited to number 31 and lower.

So, now that we have reviewed Saeltzer-decorated steins with Saeltzer, Regensburg and Freising factory marks, how do we classify unmarked, Saeltzer-decorated steins from Regensburg (figures 14, 15 and 16) and Freising (figures 21 and 22)?

Factory marks from Regensburg are more rare than hen's teeth. Over the years I have collected about 70 Regensburg factory pieces and not a one of them has had an incised factory mark. The two pieces illustrated in figures 4 and 5, with the painted "ZT" and "FT" marks, plus a photo of an incised "FT" mark (see right) that Ron Fox sent me, are the only factory marks I have ever actually seen. Therefore, what I'm proposing, is that *any Regensburg piece decorated by Saeltzer and left unsigned, should be considered a "Regensburg" stein*



The same holds true for Freising steins manufactured before 1882 when the Hauber & Reuther partnership was formed. Prior to that, no factory logo was used at Freising, so any pieces decorated by Saeltzer for the Freising factory would be left unmarked, simply because there was no factory mark to apply. So, as with Regensburg, *any Freising manufactured piece, decorated by Saeltzer, without any markings, should be considered a "Freising" stein*.

I know there may be some who will disagree with me on this matter, so if you have another solution to this question, please share it with us.

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- 125 Jahre Bayerischer Kunst - Gewerbeverein, Münchner Stadtmuseum, page 426, Süddeutscher Verlag München, 1972.



The Dual Alliance of 1879

by Chris Wheeler

Whether fact or fable, sometimes a stein's decoration tells a story, giving an insight of the social or political history of that time. If you are very lucky, it will record a significant historical event.

The piece in question is not a valuable Regimental, but a relatively modest military stein. In a hand-painted scene it makes symbolic reference to an event which helped to place Europe on its path to the 1914-1918 Great War, and a sentimental acknowledgement of the resulting struggle. Politicians, then as now, were playing a dangerous game, a game that was to lead to nearly forty million casualties, mainly in Europe. The assassination of Austrian Archduke Franz Ferdinand in Sarajevo was the spark which broke the mounting tensions in Europe and ignited the Great War. But why should the assassination of one man start a war? Like most events in history, the causes of the Great War began many years before.

However, to the stein....!

This 14 litre stein was made by Marzi & Remy. The ink written mould or decoration



number is 1448. The front tableau shows two soldiers from different armies shaking hands; why? The clue lies in the coats-of-arms and the flags appearing on either side of the main picture. On the left are the double-headed eagle of Austro-Hungary, together with the black and yellow Reichsfarben flag (black and yellow being the Habsburg livery colours) which was in use from the 1700s until 1918. The soldier is wearing the Austro-Hungarian "hecht-grau" infantry uniform introduced in 1908.

On the right are the Imperial German eagle and the black, white and red flag of the North German Confederation (1867-1871), and subsequently the German Empire (1871-1918). The German infantryman's uniform is exactly as he would have been kitted-out in 1914, complete with brown webbing and brown leather jack boots. At the bottom is the Iron Cross with a crown at the top and a W to signify either Kaiser Wilhelm I or Wilhelm II (the latter known unaffectionately in the U.K. as Kaiser Bill). Only under photography and using high magnification can you see it is probably of 1914 issue.

Written below the two side scenes are the first two lines of *Der gute Kamerad*, played and sung in full at the following web site: www.stefanjacob.de/Geschichte/Unterseiten/Quellen.php?Multi=70.

"The Good Comrade" is a traditional lament of the German army and is frequently used at military funerals.



Der gute Kamerad

Lyrics by German poet Ludwig Uhland

Music by Friedrich Silcher

Ich hatt' einen Kameraden,
Einen bessern findst du nicht.
Die Trommel schlug zum Streite,
Er ging an meiner Seite
\: In gleichem Schritt und Tritt. :)

Eine Kugel kam geflogen:
Gilt's mir oder gilt es dir?
Ihn hat es weggerissen,
Er liegt vor meinen Füßen
\: Als wär's ein Stück von mir :)

Will mir die Hand noch reichen,
Derweil ich eben lad'.
"Kann dir die Hand nicht geben,
Bleib du im ew'gen Leben
\: Mein guter Kamerad!" :)

I had a comrade,
you don't find a better one.
The drum was rolling for battle,
he marched at my side
in the same stride.

A bullet flew towards us
meant for me or meant for him?
It took him away,
he lies beneath my feet
like a piece of myself.

He wants to give me his hand,
while I reload the gun.
"I can't give you my hand,
stay in eternal life
my good comrade!"

So what does this all mean? In 1879 Otto von Bismarck, the "Iron Chancellor" of Germany, sought to bolster Austro-Hungary against looming threats from Russia. Russian aggression in the region had soured relations between the two parties, and Bismarck realized that if Austro-Hungary were to fall, Russia would be on Germany's doorstep. Known as the Dual Alliance, the Germans and the Austro-Hungarians allied themselves against the Russians, locking all the contestants into a web of political ambitions and retaliatory actions. What followed over the next 35 years, was that nearly every other European country attempted to outmaneuver its neighbours, by making interlocking alliances with friends and enemies alike. From 1879, a war in Europe was inevitable. So when Archduke Franz Ferdinand was shot by the Serb, Gavrilo Princip, Austro-Hungary declared war on Serbia. This proved to be the spark that ignited the powder keg. Within one week, most of the nations of Europe had chosen to go to war.

We now realize that the scene on this stein commemorates the Dual Alliance, while simultaneously acknowledging the sad realities of the Great War. We know that the war had devastating effects on the economy in general, and on stein production in particular, so it is likely that this stein was produced in the early years of the war as a remembrance of comrades recently lost.

This modest little stein sits quietly on one of my shelves, but when I asked, it spoke volumes to me.

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- [10. http://www.worldwar1.com/tlalli.htm#dual](http://www.worldwar1.com/tlalli.htm#dual)

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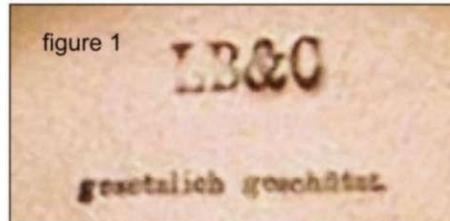
The password will be changed every three months, and published in Prosit at the bottom of the inside cover page. Visit the web site at

www.steincollectors.org
password = turtle

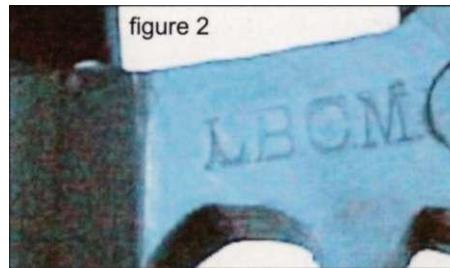
Mystery Marks? No More! **LB&C and LBCM**

By Walter B. Vogdes

In his series examining the history of Hauber & Reuther and the Freising factory, SCI Master Steinologist John McGregor introduced us to six saltglazed stoneware steins which can be attributed to the firm of Hauber & Reuther, yet they bear the impressed mark of a heretofore unknown firm - LB&C (figure 1).



A second unidentified mark (LBCM - fig. 2) has been observed stamped into the pewter shanks of porcelain steins *not* manufactured in Freising. As part of his research into HR, Mike Wald reported encountering a stein bearing the first mark on its base, and the second mark on the pewter, seeming to link the marks. So who is this mystery firm?



John speculated that "LB&C may have been a finishing shop located in Munich, which is only about 30 km from Freising." Until now, that has been only an educated guess.

I recently discovered a reference to a Munich Zinngusswarenfabrik, or pewterware factory, by the name of L. Bauernfreund & Co. In the appendix of the book "125 Jahre Bayerischer Kunstgewerbe Verein" the firm is described as:

Bauernfreund, L. & Co. Zinngusswarenfabrik

Founded 1883. In the (18)80's, 30 employees. Production of pewter-mounted beer steins and sets in porcelain, stoneware, faience, glass until World War I. Production of table settings and pewter plates. Artistic directors: George Strodl and G. Herzog. Received prizes in Nuremberg 1885 and Amsterdam 1887 (arts and crafts exhibitions).

This is the only firm among hundreds mentioned in this book for which the LB&C and LBCM marks are appropriate. Clearly, a



An over-painted saltglazed stoneware stein manufactured by Hauber & Reuther bearing the impressed mark "LB&C".



A blue-gray saltglazed character stein by HR, also marked "LB&C".

firm with only 30 employees would have been dependent on others to provide a range of goods in porcelain, stoneware, faience and glass, and it is sensible to conclude that L. Bauernfreund & Co. was a pewtersmith and finishing shop which commissioned these stoneware steins from Hauber & Reuther, who impressed the LB&C mark of their customer.

Thanks are extended to SCI Master Steinologist John McGregor who raised the question about LB&C, acted as my sounding board in considering the identity of this firm, and provided the photographs for this article.

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by John McGregor



figure 1

What do you know about the Gerz factory and Simon Peter Gerz I? Just about nothing, I'll bet. We know that the factory was founded in 1854, but didn't get government approval until 1862, which is why 1862 is the "official" founding date used by Gerz. We know that the factory was originally located at Kirchstrasse 5-7 (figure 1) and that sometime in the intervening years the street name was changed to Töpferstrasse. We know that a "jug in the triangle" (figure 2)

figure 2



figure 3



figure 4



figure 5



figure 6



figure 7



is the most commonly recognized Gerz factory mark and that the mark, although changed a bit over the years, is still in use today (figure 3). We know that the company was originally located in Höhr, was relocated to Sessenbach in 1966 and today is headquartered in Hillscheid.

It seems however, that the "jug in the triangle" wasn't always the Gerz logo, and that Gary Kirsner's date of ca.1900 for its introduction is approximately correct. What you are going to read here is the story behind the story, and not at all what you might expect. It was the stein and mark seen in figures 4, 5 and 6 that started me down the road that led to this story. While Simon Peter Gerz I ran the factory, even though it was seldom applied, the "SPG in the circle" was apparently the Gerz factory mark.

When I first encountered this stein, I was temporarily taken-aback, because the ivory piece appeared to be very early. This is the first and only time that I have encountered this circle mark, and the handle on the ivory stoneware piece, as well as the pewter, suggests a date of around 1875 (figure 7), which is a bit early for ivory stoneware (*Elfenbeinsteinzeug*). However, someone had to have been the first to produce ivory stoneware and perhaps it was Gerz. I therefore had to withhold any conclusions, until I better understood what was going on

at the Gerz factory. The following is what I discovered.

Simon Peter Gerz I was born on September 13, 1830 in Höhr. By the way, I don't know why Simon Peter Gerz used the Roman numeral "I" after his name, because there was no Simon Peter Gerz II, III, or IV. So, for simplicity, I will drop the "I" and refer to him simply as Simon Peter Gerz. His family had been potters (*Eulerei*) for generations and had operated a small stoneware business since about 1810, so it was natural for him to follow in their footsteps.

Simon's sister, Maria Luise was married to a mustard miller named Jakob Breiden. They were the parents of Albert Breiden, born June 12 or 13, 1860, making him the nephew of Simon Peter Gerz. The date of Albert's birth is uncertain. His birth date is recorded in a memoir by Frieda Krebs as June 12, but in a letter to his daughter Paula, Albert says it is the 13th. Albert is a recurring player in this drama and will appear several times as the story unfolds.

From very early in life, Albert had a close friend named Peter Dümller. At fourteen years of age they began apprenticeships for their future vocations. Peter apprenticed as a modeler, or designer, with Reinhold Hanke and later with Simon Peter Gerz. Albert apprenticed in factory operations with his uncle, Simon Peter Gerz. As part of their apprenticeships they were required to master all facets of the stoneware industry and for young boys the work was very hard. They completed their apprenticeships ten years later, and in 1883, at age 24, founded their own factory, Dümller & Breiden.

On October 27, 1857, Simon Peter Gerz married Anna Katharina Kalb, a young

widow. The marriage produced four children, three daughters and one son. The son, whose name is not mentioned, died at twenty-two years of age. After Anna Katharina passed away Simon married again, but no children came from that marriage.

After an exhibition in Wiesbaden in 1864, where they won a gold medal, Simon Peter Gerz was named *Hoflieferant*, or supplier, to the court of the Duke of Nassau. In 1867 they exhibited in Paris, where they again won a gold medal. Over the next 30 years, business was good and everyone prospered. In 1872, Gerz invested 31,447 Marks in a "clay cutter," a mill for processing the raw material into a usable product. In 1874 there were two factory buildings and two kilns. In 1880 and 1883 more factory space was added. Despite these large investments, or perhaps because of them, when his first wife passed away after 25 years of marriage, they had accumulated a personal fortune of 189,116 Marks. Today's equivalent purchasing power would amount to 1.6 million Dollars. Then, on September 12, 1893, at 63 years of age, Simon Peter Gerz passed away, leaving no male heir.

After his death, the factory passed to Alfons William Loetschert, who had married Gerz' daughter Luise. This is the logical time for the factory mark to have changed from the circle to the triangle. By 1897, Loetschert had acquired a partner, the Müllenbach & Thewalt Pfeifenfabrik (pipe factory), which provided 110,000 Marks in operating capital.

During the height of the Art Nouveau period, 1900 to ca.1914, Paul Wynand, Albin Müller and Fritz Hellmut Ehmcke did design work for Gerz. Ehmcke worked exclusively for Gerz.

By 1911 Gerz had added two additional partners, Reinhold Hanke and Reinhold Merkelbach. One year later Loetschert left Gerz to form his own company, taking many assets with him. He gave his wife, Luise, power of attorney at Gerz, which was now in jeopardy of failing. This caused the Gerz factory to reorganize its product line and led to the founding of "Steinzeugwerke Höhr Grenzhausen GmbH," by the partnered companies, Simon Peter Gerz, Reinhold Hanke and Reinhold Merkelbach. There is no mention of Walter Mueller. The "golden days" were gone, fortunes were dwindling and then, in 1914, the First World War broke out and things got so bad, that the Gerz factory had to suspend operations completely, in 1917 and 18.

Peter Dümler passed away in 1907, at 47 years of age and six years later in 1913, Albert Breiden sold his share of the factory for 50,684 Marks. With this money he purchased a piece of property he had always

wanted and built a house and a new factory, on, or near, Ferbachstrasse. This new factory produced very little because of the war and by 1918 was completely idle. That same year it was sold to one Peter Trees III, for an undisclosed sum, leaving Albert to pursue other activities. Those activities included taking over the management of the Gerz factory.

After the war ended, Albert found a partner, one Johann Übelacker, who had 90,000 Marks to invest in the company. In addition to the money, Übelacker was industrious and enthusiastic, which is just what the company needed. In 1919, Albert's wife Kunigunda passed away and to help mask his grief, he threw himself into the factory operations with a vengeance.

Albert's two sons, Adolf and Hermann, who had returned from the war, helped out at the factory and soon they were operating in the black. Albert had hoped that at least one of his sons would take over the management of the firm, but at that time, both declined. The recovery after the war was short lived due to the economy and Albert was forced to sell 75% of the company to a lawyer from Cologne named van Erkelenz.

The inflation of 1921-23 soon began to take its toll and they went from comfortably well off, to survival mode in no time at all. At the height of the inflationary period a month's wages equaled 16 trillion Marks. For more on this period, see my article in the December 1997 issue of *Prosit* titled *Inflation and Notgeld and How They Relate to Stein Collecting*.

Finally, in November of 1923, a monetary revaluation took place and one new Reichsmark replaced 1 trillion old Marks. So, in early 1924, Albert Breiden literally couldn't afford to buy beer and on April 12, 1924 he wrote to his daughter Paula who was now a housekeeper in Cologne.

"Dear Paula, I received and now reply to your letter of March 8. Katarina, Frieda and Hermann are still here with me. Katarina is busy in the house, Frieda in the factory office and Hermann also works in the factory. Due to the monetary depreciation we were forced to suspend operations last April (1923), but in January (1924) we were able to slowly start up again.

A modest living can be made, but profits are eaten up by enormous taxes and tariffs. No one has any money. Money cannot be borrowed from the banks because the interest rates are 20-30%. I personally own only my house and % of the Simon Peter Gerz I factory. All the cash money was lost to the inflation.

I will be 64 years old on June 13 and must

PROSIT

work daily in the factory, in order to be able to live. I know I haven't been to see you in Cologne, but it is 5 years since I have even been to Coblenz. I travel only if I must. If you wish to come here to visit us for a while, I would like that. We still have some goats and chickens and just acquired two lambs. For Easter we will slaughter one. The chickens are old and too few. We must get a laying hen

Übelacker no longer has the two von Reder factories and both lay idle. Von Reder wants to sell them. Liebhaber would like to buy them, but there is no money

As concerns me personally, everyone here is still healthy, but I had the misfortune of falling in the garden four weeks ago and I broke my foot. It is still painful. We have done little with the garden. We still have snow and cold rain. After Easter the weather will be better. I wish you a happy holiday and remain your loving Father."

In May 1926 Albert Breiden died and his son Hermann evidently took over the management of the factory. Business slowly increased until approximately 1940 when the export market again disappeared and on February 4, 1942, Dr. Gottfried Pöppinghaus purchased the factory for, believe it or not, thirty (30) Reichsmark. The factory was damaged in a bombing in November or December, 1942 and a fuel house burned down. A second attack on Höhr-Grenzhausen left the factory without further damage.

After the war the factory once again began production and in 1966 moved to Sessenbach where 300 people were employed. In 1986 the old factory on Töpferstrasse was torn down to make way for new construction.

Today the company is headquartered in Hillscheid. In 1997 the Gerz factory declared bankruptcy and the rights to the Gerz factory mark were purchased by Oliver Sahm and Manuel Weisbender, who, in partnership with Domex GmbH, Domex USA and A. Bay Keramic, are continuing the Gerz tradition.

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