

PROSIT



Vol. 2, No. 106

The Beer Stein Magazine

June 2018

Keep on drinking!
§11 - The Definitive Explanation
by Terry Hill



Oh those minis... 1/8 L. or smaller
Photos From the Road by Ron Fox
47th Installment



**A Survey of
JW Remy Production**
by Lyn Ayers



Karl Ens and
Beautiful Porcelain Works of Art
by Walt Vogdes

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Visit the SCI web site at
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Chapter officers, does your chapter have members who do not belong to SCI? The Library has an offer for those members and I would like to enlist your support.

Have they ever seen a copy of *Prosit*? Have they seen one recently? Undoubtedly you are aware that SCI is offering a membership that includes a soft copy of *Prosit* at a price lower than for a printed newsletter. As the librarian, I can offer a sample soft copy for free! For all the years I have been Librarian, there has been concern that too many of our chapter members are missing out on the benefits of membership in SCI. I believe that this new technology will entice some of our non-member stein collectors to look at SCI and its offerings more seriously.

The bottom line is this: would you contact a few of those non-SCI members, ask them if they would like a compli-

mentary copy of *Prosit*. If they have interest, send me their email. I will send them a soft copy of a recent edition at no cost.

On the other hand, if they are not computer and internet savvy, if you send their mailing address to me, I will mail them a printed copy of *Prosit*—again for free.

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It's up to you to help. Let me know how well this is received. I hope to hear good things from you.

Lyn Ayers—Librarian
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S.S. GEORGE WASHINGTON

By Jack Strand

SCI Master Steinologist
Meister Steiners



dog kennels, a kennel master, a 50' x 70' solarium and a photo dark room for amateur photographers. Throughout her history, she had many notable passengers. This was so in July 1911 when the S.S. *George Washington* carried a shipment from India of 6 white peacocks, 2 lions, 2 elephants, 150 monkeys, and some 2,000

The ocean liner S.S. *George Washington* was built in Germany in 1908 and was, at that time, the third largest ship in the world. (It could hold 2900 passengers.) She sailed from Bremen, Germany to New York. One of the reasons for the name *George Washington* was the appeal it would have for most of its passengers: immigrants going to start a new life in America. She served in this capacity until the outbreak of World War I when she was seized by the then neutral U.S. and interned. In 1917, the United States brought her into service as a troop transport. The *George Washington* had a long sailing history including resumption of transatlantic passenger service after WWI and then participation in World War II as a naval vessel. She was removed from service in 1947 and sold for scrap in 1951. The ship was sumptuously appointed with a first-class dining salon seating 350. It boasted two elevators and unusual features such as 20



0.5 L Reinhold Hanke stein #1411. Partially handpainted pottery stein dated 1913.

canaries destined for the recently organized Saint Louis Zoological Park. An interesting sidebar is on April 14, 1912 while enroute to New York, her crew spotted an iceberg south of Newfoundland. The S.S. *George Washington* radioed a warning to all ships in the vicinity. The *Titanic* acknowledged receipt of the alert. Twelve hours later the *Titanic* struck the iceberg and the rest is history.



YALE TROPHY

By Jack Strand

SCI Master Steinologist
Meister Steiners



In 1852 the first Harvard-Yale crew boat regatta occurred. This was also the first ever American intercollegiate sporting event. And, it also started the rivalry between the oarsmen of Harvard and Yale. The regatta became an annual event in 1864 and is now in its 151st year. Thus far, Harvard has won 95 times and Yale 56. In the 1890 race, this glass bottomed pewter stein was awarded to Yale. It is 6-3/4" tall with a 6" diameter at the base tapering to 4-1/2" at the top. The base inscription reads: "Yale versus Harvard, New London, June 27, 1890. Won by Yale. G.S. Brewster No 3. Time 21 min 29 sec. Dist 4 miles". On the front, surrounded by laurel leaves, is the Yale crest adorned by oars along the sides and flags at the top (one U.S. and one blank). This is a good example of a stein presented to a winner of a sporting event.



2018 SCI Convention Richmond, VA



Richmond, Virginia will be the site of SCI's 52nd annual convention. Pre-convention activities are scheduled for July 10 and 11. The convention itself is July 12 through July 14, with checkout from the hotel July 15.

which was established in 1613 and is still a working plantation. The Civil War tour visits two museums and, as an option, the Confederate White House.

Wednesday, July 11, features a commercial auction by Fox Auctions. The

Speakers and Round Tables

We will have three **speakers** at general sessions, two on Thursday morning and one Friday morning.

Phil Masenheimer will be first speaker. His book "Long Live the Occupational Stein Collector" displays his broad knowledge of occupational steins which he will share with us. He will also show some unique and desirable steins.

Our second speaker will be Executive Director, **Eric Salzano**. Eric will speak on drinking vessels other than steins. His collection includes some important and rarely seen examples spanning a period of centuries. He will exhibit a number of them after his talk.

Dr. Beatrix Adler will speak on the role of Mettlach in Villeroy and Boch's history and ceramics.

We will have **eight round tables**, four Friday morning and four Saturday morning. Each round table will be given twice, so you will be able to choose two out of four each day.

The round tables for **Friday** morning are:

1. **W.R. Barney** on "Rare and Unusual Character Steins"
2. **Nick Griffin** on "Modern Mettlach Steins: Fairy Tales, Ships and More"



The convention hotel is the Omni Richmond Hotel, 100 S. 12th Street, Richmond, VA 23219. The Omni is in downtown Richmond and is convenient to restaurants, shops and "must see" attractions.

Pre-Convention Activities

Tuesday, July 10, is the first pre-convention day and begins with a city tour of Richmond in the morning. Our tour guide is from the Valentine Museum, which specializes in Richmond's history and all things Richmond.

The afternoon offers a choice of two tours. One visits Shirley Plantation,

which was established in 1613 and is still a working plantation. The Civil War tour visits two museums and, as an option, the Confederate White House.

The First Timers Reception will be from 5:00 pm to 6:00 pm.

Convention Activities

Stein Sales

The stein sales room will be open Thursday and Friday afternoons.

Consignments for the members' auction will be accepted while the stein sales room is open.

The members' auction will be Saturday afternoon.

3. John Harrell on “Regimental Steins”

4. Dennis Hunsicker on “Copper, Brass and Bronze Steins”

The **Saturday** morning round tables are:

1. **Allan Fogel on “Pewter Marks”.** He will have reference books and asks that members bring pieces they would like identified.

2. **Ralph Joyce on “Mettlach Cameos”**

3. **Jim Sauer on “Overlaid and Stained Glass Steins”**

4. **Judith Stuart on “Drinking as Art and Entertainment-Elegant and Fun Drinking Vessels from the 1700’s to Today”**

Dining and More

Each day of the convention begins with a buffet breakfast as part of the convention package.

The hospitality room will be open Thursday afternoon, Friday evening after dinner and Saturday afternoon.

Thursday Evening

The first evening of the convention will begin with a **re-enactment of Patrick Henry’s famous** “Give Me Liberty or Give Me Death” speech in St John’s Church, where he gave it in 1775. His speech was given in a debate between loyalists and patriots. After the reenactment we will be able to mingle with the costumed actors before boarding buses for a short ride to the Virginia State Capitol.

We will have a **catered buffet in the** original part of the Capitol designed by Thomas Jefferson. We will be in the **Rotunda, the Old Senate Chamber and the Jefferson Room**. Docents will explain the various rooms to us.

Afternoon Tea

Afternoon tea will be **Friday afternoon** in the Jefferson Hotel, which has been fully restored to its original luxury. Forbes Magazine has called it “the best hotel in America.” Afternoon tea at the Jefferson is a Richmond tradition.

German Night

The convention will conclude **Saturday evening** with a reception and German night dinner at the Omni Hotel. We will have a twelve piece band that plays **German big band** music from the 1920’s, 1930’s and 1940’s as well as traditional “gemütlich” music. Of course there will be the best costume contests, so bring your Lederhosen and Dirndls.

Hotel & Convention Registration

The convention rates at the Omni Hotel are **\$119 per night** for a single or double room. Discounted valet parking is \$10 per day. These rates are available for three days before and after the five day convention period. To be sure of getting these rates, reservations must be received by the hotel by 5:00pm on June 18th. To make a reservation call: 1-800-843-6664 or register online at <https://tinyurl.com/y9cbfrsy>. There is a one day charge if you leave early after confirming your departure date at check-in.

You can register for the convention using the form which was included with the March Prosit or online with PayPal via a link provided on the SCI website, www.stein-collectors.org.

More to See and Do

A few of our favorite attractions in and near Richmond are:

Agecroft Hall was built in England about 500 years ago. In 1926 it was dismantled and rebuilt in Richmond. It has period furnishings and extensive gardens.

“Napoleon Power & Splendor,”

a special exhibit containing over 200 works of art will be at the Virginia Museum of Fine Art during our convention. Tickets for the exhibit may be purchased online. The museum is free except for special exhibits.

The Virginia State Capitol offers free tours. We are having our opening night buffet in the Capitol, but the tour will cover more.

Carytown is an eclectic area of small, locally owned shops and restaurants occupying a mile long section of West Cary Street. It’s not to be missed.

The Lewis Ginter Botanical Garden covers more than 50 landscaped acres.

The Valentine Museum focuses on Richmond. It includes an 1812 house, as well as a 19th century sculptor’s studio (the sculptor was Edward Valentine).

Williamsburg was the capitol of Virginia for much of the 1700’s. It has a 301 acre colonial area restored as nearly as possible to its 18th century appearance with 500 restored or rebuilt buildings. It is less than 50 miles from Richmond.

For questions contact Carol Fox at carolfox0622@gmail.com or Richard Strom at stromrwk@gmail.com or (301)-530-2403.

**SCI’s
52nd Annual
Convention
See you there!**



Photos From the Road Forty Seventh Installment

By Ron Fox
SCI Master Steinologist

This entire segment will cover miniature steins from the Les Paul collection. They are 1/8 liter in size or smaller. As you will see, they made these mini steins in the same materials and style as the larger versions.

This first page shows steins made of porcelain with transfer scenes. The top row begins with a stein depicting a woman standing by a tree.

The next stein features a woman dressed in ethnic clothing wearing a very fancy hat.

The top row ends with a stein showing a woman lion tamer having a lion jump through a hoop.

The first two steins in the middle row depict two of the three Kaisers. First is Kaiser Wilhelm I. Second is Kaiser Friedrich III. It is safe to assume there is one of Kaiser Wilhelm II.

The middle row ends with a couple in a boat watching a volcano erupt. That is an odd scene.

The bottom row starts with a stein of a young man in military uniform. Beneath him is written "Kronprinz Friedrich Wilhelm." He was the oldest child of Kaiser Wilhelm II.

Next is a stein of a couple dressed in ethnic clothing. The transfer is done in black only. I would think they also made a full color version.

We end the page with a stein featuring the Lucerne Lion. This monument commemorates the Swiss Guards who were massacred in 1792 during the French Revolution.





This page begins with a stein of two children, one is playing a drum while the other has a pair of cymbals.

Next we have a stein with three bull dogs. They graduate in size from the right to the left.

The top row ends with a stein featuring two kittens looking over a fence at flowers. It has an inlay lid of a town scene. Inlays on miniature steins are unusual.



The middle row begins with a pottery relief Diesinger stein. It has a scene of a large bird.

Next is another pottery Diesinger stein with a different bird. These two steins make a nice pair.

The middle row ends with one more Diesinger stein made in threaded relief. It features a Lohengrin character, from the Richard Wagner opera, wearing a swan helmet.

The bottom row starts with our last Diesinger stein that depicts a girl wearing a fancy bonnet. It is also made in threaded relief.



Next is an enameled glass stein with a floral decoration. It has a matching glass inlay lid. It looks like something the Moser firm would have done.

The last stein is very interesting. It is made of stoneware and at first looks like an HB stein from the Hofbrau Haus. It has a crown of forget-me-not flowers, but instead of the usual HB, it has HPA. On the rear it commemorates the marriage of a couple with those initials. They were married in 1907 in the town of Nurnberg. These were probably favors given to some guests at their wedding.

This page starts with a pottery stein featuring William Tell walking with his son with a crossbow over his shoulder. The sides show building scenes from his town.

Next is a very cute stein of two rabbits, one eats while the other stands watch. The decoration is done in green only.

The top row ends with a stein showing a cat dressed as a chimney sweep riding a bicycle. A mouse wearing a dress is not far behind. I guess we could actually call this an occupational stein.



The middle row begins with a stein depicting a hunter out in the forest. His dog is at his feet while the fox runs off behind a tree to live another day.

Next is a glass stein with an enameled decoration of a fox. I could find room for this one.

The middle row ends with a stein of a hunter and his busy working wife.



The bottom row starts a group of stoneware steins with decorations designed by Franz Ringer. The first one depicts a Munich Child standing on a large Oktoberfest pretzel.

The next stein shows three boys sitting on a fence. The view is of their backs and they are wearing clothing from three different countries.

This page ends with a stein featuring a rampant lion in a floral panel.





This page continues the stoneware steins with decoration from Franz Ringer. The first stein shows a young boy in military uniform on a toy horse. It is a souvenir from the town of Gmunden.

Next is a stein showing a man dressed like old Saint Nick. There is a long verse on each side of him.

The top row ends with a stein of a woman holding a basket in one hand and a heart in the other. It is a souvenir from the town of Nurnberg



The middle row begins with a companion to the last stein. This one features a similar scene and it is also a souvenir from the town of Nurnberg.

The middle of the page is a stein of a large proud white dog. There is a long verse beneath him.

The middle row ends with a stein showing a funnel within a wreath. It is one of the symbols for the town of Nurnberg and a souvenir stein form this town.



The bottom row begins with a stein of a young boy wearing a military uniform. He has a large rifle over his shoulder.

Next is another boy dressed in an Ulan cavalry uniform and riding a toy stick horse.

The last stein on this page features a Munich Child holding a radish and beer stein. It is a souvenir from Munich.

This page will really show how diversified miniature steins really are. It begins with a stein only about one inch tall. It is made of brass that is covered with leather.

Next is a Viennese enamel over brass. It depicts a well dressed woman.

The top row ends with a detailed carved ivory stein. It is of early warriors on horseback. The base, handle and lid are made from silver.



The middle row begins with one more carved ivory stein. Unlike the previous one, the stein is entirely made from ivory, except the strap and thumblift. It features hunters on horseback and their dogs.

The middle of the page is a stein made from stag horn. It is only a little larger than one inch and has a silver base, handle and lid. Even with its very small size, it has a matching stag horn inlay lid. Very unusual.

The middle row ends with a Viennese enamel stein. It has a tall slender body showing a couple in early fancy clothing.



The bottom row begins with a Viennese enamel stein having a very detailed Romanesque chariot scene. The matching inlay lid has a cherub finial.

Next is an English relief stoneware stein made by Doulton.

The bottom row ends with one more Viennese enamel stein. It features children playing cards. The brass lid has a finial of a cherub on a barrel. These Viennese enamel steins are usually expensive.





This page begins with 18th century faience steins. The first one was made at the Nurnberg factory in the mid 1700's.

Next we have a faience stein from the Schrezheim factory. It features a simple floral decoration.

The top row ends with another faience stein from the Nurnberg factory. It depicts Jesus Christ.



The middle row begins with a stein dated 1674. The body is shaped like a melon and has a floral decoration.

The middle of the page is a faience stein from an Austrian factory. It shows a floral scene.

The middle row ends with a milk glass stein. It is from the early 1800's and has an enameled leaping stag scene.

The bottom row starts with a milk glass stein made around 1800. It has an enameled scene of a bird perched in a tree.

Next is one more milk glass stein of a game bird. This stein was made around 1820.

The last stein on this page is Bohemian glass from around 1850. It is ruby stained and has a wheel-cut building scene. It has a glass inlay lid.



These last two pages are of miniature character steins. The first is of old Saint Nick. He carries a green bag and his beard has not turned grey yet.

Next is a pewter stein made in the shape of a funnel. It is a souvenir from the town of Nurnberg.

The top row ends with a stein depicting a Munich Child. There is a series of mini stein in this shape depicting various characters.



The middle row begins with a pig stein. He sits on his hind legs and has a verse on his belly.

The middle of the page is of a skull stein. It is about 1/16 liter in size.

The last stein in the middle row is of a standing alligator. It was made for the American market, as it is a souvenir for New Orleans, Louisiana.



The bottom row shows three different miniature Munich Child stein. The first wears a beer barrel and is holding a radish and large beer stein. It was made by Schierholz.

Next is the Munich Child made of bisque porcelain wearing a black robe and holding a radish.

The last stein on the page is the third Munich Child. Again we note the beer barrel and the usual radish and large stein.





This page starts with a pottery stein of a Dutch boy. His mate is the second stein. This pair is very difficult to find and makes a great set.

The top row ends with a Munich Child. The figure holds a large stein and has the diamond pattern which is a symbol for Munich.

The middle row begins with a Bohne porcelain Munich child. You usually find this stein in a maroon color. This stein is the less common black color.



The middle of the page is a stein in the shape of a bull dog. It sits holding the name of our magazine, "Prosit."

The middle row ends with a Schierholz mini of the standing alligator. This also comes as a mustard put with a set on lid and cut out for the spoon.

The bottom row starts with a pewter version of the Iron Maiden, a torture device consisting of an iron cabinet with a hinged front and spike-covered interior. This was not something you wanted to experience.



Next is the Nurnberg Gooseman made by the Bohne factory. There are two fountains in Nurnberg of this figure.

The last stein for this segment is a pewter miniature in the shape of a Munich Child.

We will be traveling across the country this July on our way to the Richmond convention. We hope to see many of you there.



This article first appeared in *Stein Zeitung*, the *Erste Gruppe* chapter newsletter, in 1982. The article has been lightly edited, and the original photographs, which are no longer available, have been replaced with others which illustrate the points made by the author.

Paragraph Eleven Mark Finally Solved

§11

By Terry Hill
SCI Master Steinologist
Erste Gruppe

One of the more curious symbols frequently found on beer drinking vessels is the paragraph of law designation and the number eleven (§11). For the contemporary stein collector this quasi-legal notation holds cryptic meanings, but for the sudsmen of a long ago time, the meaning was readily apparent. Rarely is the stein collector or stein user ever confronted with legal article numbers other than 11. (An exception is V & B Mettlach stein No. 1526/599. Illustrated on that 1-liter vessel is a print of a horn blowing cavalier and a scroll on which appears §12 and a quote from its contents.)

This symbol prompted a great deal of discussion and scrutiny during many *Erste Gruppe* meetings over a decade ago. In fact it led to a request by this writer of the readership of our chapter newsletter in 1970 (VOL. II NO. 3, 1969). I asked the membership for help in cracking this riddle. The responses were many and the solutions varied – no two collectors were in agreement.

One collector proposed that the 11 represented the official beginning of *Karneval*, an enthusiastic Rhineland celebration. From its initial moments at the 11th hour of the 11th day of the 11th month, this *Karneval* season reaches a frenzied climax just prior to Ash Wednesday. Other German locales also regale this season, but few can compare with the activities of the gusto seekers of the Rhineland.

Another collector claimed that the §11 mark represented the oft-stated article of law that decreed that steins should be fitted with a lid for protection against critter invasion.

Perhaps the most laudable of the solutions was advanced by Santa Paulan, Lotti Lopez. Her answer appeared in our newsletter (VOL. II NO. 5):

“In an answer to a recent Question-of-the-Month, Mrs. Lottie Lopez of Santa Paula, California writes:

“concerning the inquiry about this sign (§11). I wrote to Germany and found out the following: § is the (Greek letter) sign for an article or paragraph of law. According to an article of law (§11 of the Bavarian State and Federal Law)

the manufacturers of eating utensils (such as pewter ware, lids for beer steins, etc.) could only add a certain percentage of another metal to their base alloy. In the case of pewter, §11 stated the exact amount that could be added. Before this law came into effect, lead was often added to pewter, and dishonest merchants would use too much of this poisonous metal, often with serious lead poisoning a consequence.

I find this §11 only on my thumblifts, and it is my guess that the *Zinngiesser* (pewterer) only wanted to show his compliance with the law by putting it on the lift.”

Danke sehr, Lottie. This is an example of another bit of information that keeps a continual dialogue going among stein collectors. Anyone else on the subject?”

When another E.G.er, Gene Manusov, published *The Encyclopedia of Character Steins* in 1976, he countered the Lopez theory with the claim that §11 was a portion of the Brewer's Code. The steins that appear in the Manusov *Encyclopedia* with the §11 markings (Nos. 10 & 11), are a pair of seated cats (symbol of the hangover). Both of these felines are wearing student caps and are clutching §11 inscribed mugs. And so the debate marched on...



For years I struggled with these concepts and felt little resolve in their theories. I questioned: What serious beer hefter would claim as his trusty drinking piece, one that was emblazoned with esoteric messages from brewers and *Zinn* men? Why does this sign appear so often on pewterless mugs and wooden beer kegs? In spite of the plethora of 11's that shout out for attention at *Karneval* time, what does the

regular beer quaffer use the other 364 days?

Soldiers toasting comrades, students at their *Kneipe*, or regulars at the *Stammtisch*; these German beer drinkers were serious about their sport. Often these “good old boys” would try to capture those moments of fellowship and *Gemütlichkeit* with pithy slogans on their beery bechers. Our mysterious symbol was to be no exception.

In recent weeks I ran across an old tome, *One Hundred Years of Brewing: A Supplement to the Western Brewer*. H. S. Rich and Co. published the 718 page compendium of brewery lore in Chicago in 1903. The work claims to be a complete history of the progress made in the art, science, and industry of brewing in the world, particularly during the 19th Century. The publishers did indeed accomplish this task. The section on Brewing in Germany and in particular the discussion of the

beer drinking customs of students at Heidelberg University provided at long last a resolution to the §11 conundrum.

The *Bier Comment* or beer code rigidly governed the beer sipping activities of the students. The drinking customs at Heidelberg, one of the oldest and most celebrated of German institutions of learning (and good fellowship), were typical of the practices in vogue at other universities. The beery codes at Bonn, Gottingen, Stuttgart, etc. all oversaw the students' frothy adventures in the same manner as those of Heidelberg. At the writing of this brewing history, the Heidelberg *Bier Comment* had undergone a number of significant revisions and editions since its original formulation in 1829.

Unique among codes, the Heidelberg *Bier Comment* began with paragraph 11. Paragraphs 1 through 10 were purposefully left blank. It was understood at the time that these commandments or laws were the Ten of the Old Testament. Cornerstoning the entire *Bier Comment* of Heidelberg, the eleventh paragraph or commandment read, "Es wird fortgesoffen." A free translation proclaims, "Keep on Drinking." Ah, the sagacity of those stein toting fellows of another century! In addition to the 11th commandment, the *Bier Comment* extensively detailed the organization of the *Kneipe* table, its members, drinking violations, punishments, drinking bouts, toasts, etc. How anyone survived these orgies is a greater mystery than §11 posed.

The illustrations that follow will demonstrate not only the presence of our §11 mark, but also will convey the spirit of the "Eleventh Commandment." Seen below is a 1/2 liter student stein made by Merkelbach & Wick with a form number of 2092. We see in the middle panel a group of *Burschen* (fraternal fellows) in their various modes of dress, while side views depict the tom cat (hangover) and the herring (hangover cure), both products of a student beer orgy (*Kneipe*). Around the base of the vessel is a circlet of §11's.

Another 1/2 liter drinking piece, this one from the factory of Reinhold Hanke (Form No. 957), pictures a group of well oiled

dwarfs in a cellar. Safe from the disapproval of women, these dwarfs are joyfully indulging in man's favored vices — beer and tobacco. The §11 mark on the barrel head reminds the lads to "Keep on Drinking."



[Ed.: The next two paragraphs and accompanying photos replace similar material in the original article.]

Beer drinking has always been a team sport involving boasts, challenges, spills, stumbles and, in the case of the German university students, singing and the rigid rules of the *Bier Comment*. Here we observe a group of students posing with souvenirs of their student lives.



Group photographs of German soldiers sometimes included beer barrels on which the §11 symbol has been painted. This next photo shows such a group apparently preparing for their journey home - by any means necessary - after their service time is complete.





Reinhold Hanke, makers of this squat 1 liter vessel, describe it as a *Berg Seidel* – a mountain stein. The Höhr-Grenzhausen based company listed its price at R.M. 4. - 5.50 (variation in decor cost) in their catalog. The base of the stein carries Form No. 1769. The scene pictured satirizes the ability and manner in which the Holy Roman Emperor had been chosen historically. Here we see the *Sieben Kurfürsten*, the seven electors, hard at their task of emperor selecting at Wallensee, a beautiful lake resort in Switzerland. Visitors to this lake today can't fail to notice the dramatic chain of craggy and often snow capped peaks known as the Churfürsten. On our pictured vessel, these same mountain peaks with Elector bodies are seated around the reflective table (Wallensee) to choose their new man. Red noses are the most obvious features of these inebriated nobles, much the same as a gathering of tippled students at a *Kneipe*. The leader of the group is reading from that article of law, "*Es wird fortgesoffen*" – Keep on Drinking!



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Photo credits

- Claire Hill (Merkelbach & Wick #2092)
- Richard Stattler (Hanke #1769)



More... There's Always More!

Quite naturally the §11 symbol is always seen with a reference to drinking, and frequently with other symbols of over indulgence. Here are some less common images.

Reinhold Merkelbach #2062 designed by Herta Kasten for a Student Art competition.



Above: Two Mettlach steins where the §11 symbol may be overlooked. Left, one-liter #1273(1526) depicting a man returning home with the monkey on his back, and the cat trailing

him closely. Right, #2051, a group of *Burschen* drinking and smoking. Note the §11 symbol in Roman numerals on the back of the chair of the fellow at the left side of this scene.

Below, several period postcards.



Governors Foot Guards Commemorative Anniversary Stein

Alain Steenbeeke

Pacific Stein Sammler

I bought this stein a few years ago on eBay because I thought it was unusual to have a dinner menu on a stein. When I received the stein, it was not only fascinating to research the Second Company Governors Foot Guards history, but also what people ate in 1906 at this anniversary dinner.



This stein was made by an American company called The Handel Company. The Handel Company was formed in 1885 in Meriden, Connecticut by Philip J Handel and Adolph Eyden. In 1890 the company opened a retail showroom in New York where their products were displayed. Handel bought his partner out in 1893 and in 1898

changed the name to Handel & Company and subsequently in 1903 changed it to The Handel Company at which time it also became a foundry.

The Handel Company is most noted for their beautiful lamps, which can fetch up to thousands of dollars each. They also made a few other items like vases, plates, tobacco containers, bookends, candle sticks and of course a few steins. These items were made beginning in 1906, but production was limited since the main purpose of the Handel foundry was to make lamp bases. While these objects - part of the Handel Ware line - are not common, they aren't extremely valuable in comparison to the lamps. It is unknown if the lid was made by Handel, but since they were also a foundry, it is likely.

This stein was a special-order stein to commemorate the Second Company Governors Foot Guard. It made sense to use this company to create these

steins since the 2nd Foot Guard was founded in New Haven Connecticut, less than 20 miles south of Meriden.

The Foot Guard units were established to escort the governor of Connecticut and the General Assembly at the General Elections after an unfortunate incident that happened previously.

The First Company Governor's Foot Guard was organized in Hartford in October 1771 as the Connecticut Governor's Guard, and is the oldest military organization in continuous existence in the United States. Although other organizations may have been formed at an earlier date, the First Company is unique in its record of unbroken service.

The history of the Second Company Governors Foot Guard is an interesting one. The first meeting of the Second Company was held at Beer's Tavern in New Haven, CT on December 27th, 1774. Sixty-five young men gathered on this occasion, among them some notables including Ethan Allen, Benedict Arnold and Aaron Burr who became Vice President of the U.S. under Jefferson.

When the news of the Battle of Lexington reached New Haven on April 21st, 1775, some 58 of the 2nd Foot Guard voted to march to Cambridge to the assistance of their fellow patriots in Massachusetts. The next day, April 22, Arnold, the fiery young commander of the Second Company, assembled the men, in full dress, on the New Haven Green. They received the blessing of Rev. Jonathan Edwards, then marching up to Beer's Tavern, Arnold demanded of the Selectmen,



the key to the King's powder. The Selectmen were reluctant to yield. Arnold, shouting, "None but the Almighty God shall prevent my marching," forcefully persuaded them to turn over the key enabling him to claim the powder, ball and flint and march with his men to the aid of their fellow patriots in Boston. The pageantry of this exciting historic event is re-enacted annually by the Second Company. "Powder House Day" has been a yearly tradition in the Elm City (New Haven) since 1904. This stein commemorates the third "Powder House Day" get together and the 131st anniversary of the Second Company Foot Guard.

Besides escorting every Governor of CT and some Presidents since 1775, other historical events of the company include a battle against a large British invasion force in New Haven in 1779. They also helped defend the city of Washington in 1861 against confederate forces. They also fought in 26 battles in the Civil War when they were known as Co. "K" of the 6th Connecticut Volunteers. Their mission today remains primarily ceremonial, but they can be called up to active service to augment the Connecticut National Guard for state emergency operations.

The official uniform of the Second Company was adopted on Feb 2, 1775. "A scarlet coat of common length, the lapels, cuffs and collars of buff and trimmed with plain silver wash buttons, white linen vest, breeches and stockings, black half leggings and small, fashionable and narrow ruffled shirt." The coat was made with slide pockets but no flaps. On March 16 of the same year cartridge boxes, hats, cockades were adopted. The hair was



clubbed behind, the side locks braided and powdered.

Now to the menu. My mouth started watering when I read the many courses that are listed on this stein. What was also interesting is the many drinks that accompanied each course of the meal. It started off with a grape fruit, served with a Manhattan cocktail. Blue Point oysters were then served along with celery, salted almonds and olives. That sounds delicious. This was followed by a soup that was popular in the Victorian period: Mock Turtle soup. What is interesting is that back then, they often used brains and organ meats such as calf's head and calf's foot to put in the soup. Now, that doesn't sound too ap-

petizing to me. The next drink served is a Claret which is a red wine from Bordeaux. The main meal consisted of de-veiled crab in the shell which made my mouth water. Fillet of beef, my favorite, is served with mushrooms sauterne and accompanied with string beans and creamed potatoes. You can then rinse things down with punch-a-la 2nd Co. G.F.G. Who knows what that punch was mixed with? The next item I had never heard of before is a broiled squab with currant jelly served with Saratoga chips. It turns out that a squab is a young pigeon. You don't see that on menus very often these days. And if you haven't had enough to drink yet, they also served a French champagne from G.H. Mumm & Company. To finish things off, they served ice cream and cakes

as well as Roquefort cheese with crackers. To sober you up, you could choose between Apollinaris (German naturally sparkling water) and black coffee. I think after that meal they would have to cart me away.

I'm not sure why they chose a beer stein to accommodate this anniversary get together, since beer is not one of the drinks listed. However, since The Handel Company did not make many items (other than lamps) that would fit the bill, I'm assuming it was the best fit for the occasion. I will now go eat a simpler meal with my stein filled with beer.



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A Survey of the Stein Production of the Firm of J.W. Remy

By Lyn Ayers, SCI Master Steinologist

As I was doing final review for this article about the firm of J.W. Remy, I spent some time looking at manufacturers' catalogs and various *Prosit* articles about other Westerwald manufacturers' steins. During this process, I began to realize that many companies of the period apparently focused on only a few basic technologies, techniques and artistic styles. Put another way, most companies chose their lanes, and then stayed in them. This is different from the expansive nature of J.W. Remy. They made a broad spectrum of styles of steins and other decorative stoneware and pottery pieces throughout their 102 years of production, and this article attempts to display that versatility.

At the time the firm was founded, the increased popularity of decorative porcelain had reduced the Westerwald pottery industry to production of predominantly plain utilitarian wares and drainage pipes. This was the main output of the industry in 1860 when J.W. Remy inherited his pottery company. Family documentation indicates the firm continued production of low-tech drainage pipe. In the early years similar to many potteries of the area, their wares were exclusively hand thrown salt glaze relief stoneware; typically gray (uncolored), cobalt blue or manganese lavender. There is no mention of any decorative stoneware efforts during this period.

By 1881 there was an international upswing in mass production of "art" or decorated pottery, a trend which led to the founding of the *Keramische Fachschule* (Ceramics Technical College) in Höhr. Remy's oldest sons, August and Franz, were sent to this school in order that the firm could join this trend. When they completed their technical training (ca. 1882), they employed their newfound knowledge to make significant changes in the company's production. The emphasis on decorative style was a means to increase market appeal and to

differentiate their products from those of their competitors. Initially, their new designs were predominantly focused on historical revival (*historismus*) motifs. At the same time, new mass production techniques and technologies allowed the firm to expand its manufacturing capabilities. Figs. 1-2.

Another expansion was brought about with the addition of the new ivory stoneware (*elfenbeinsteinzeug*) firing process in the early 1890s. This new process allowed many additional colors which greatly enhanced the popularity and appeal of their wares. An added benefit was they could continue to use the same molds. Figures 3 & 4.



In these later years of the 19th century, the company began introducing new designs showcasing modern activities of the time—tavern scenes, outdoor scenes, sports, etc. Figs. 5-6.



A popular group of steins produced in the 1895-1914 period were the etched/incised wares. They had vibrant colors exhibiting modern scenes and activities which were fired in the ivory kiln. The body decorations were a matte finish, and these steins typically had inlaid lids. Figures 7 & 8.



This technique was sometimes combined with high glaze decorative relief bands encircling the body to frame the etched central panel. Figures 9 - 11.



A further variation employed relief foreground with an etched background. Figure 12.



The company brought to market colorful relief steins featuring scenes of a bucolic countryside. Often featuring a clear pale blue sky, these steins are notable for the absence of any band separating the scene from the upper rim. Figures 13 & 14.



Another product line that proved to be quite popular is the group of steins with vine and berry decorative bands and twisted vine handles. Figures 15 & 16. Steins from this line are unusual because they rarely have capacity marks and the model numbers are usually located on the back near the lower handle attachment. Only one piece has been found with a logo marking.



JW Remy introduced their designs of character steins although only about 20 different designs are pictured and described in the Modell Buch. Here we see two example of J.W. Remy's character steins. Figures 17 & 18.



Like most other manufacturers, J.W. Remy would often reuse a basic body design in several different size steins. Figures 19 & 20.

They also produced a line of fairly complex relief steins 1900-1914 generally found in 2-color ivory stoneware, although the example seen here is in full color. Figure 21.



The decorative pottery industry changed dramatically with the advent of WWI. Orders from German-Americans understandably dried up. Young male family members were conscripted into the military. The few remaining family members apparently produced little more than simple utilitarian wares for domestic use.

Following the war, company focus changed dramatically. Following pre-war fashions, customer tastes continued to favor *Jugendstil* designs. August Remy did not embrace these designs. To that end he began to direct the company to return to traditional and historic designs while utilizing modern manufacturing techniques. On

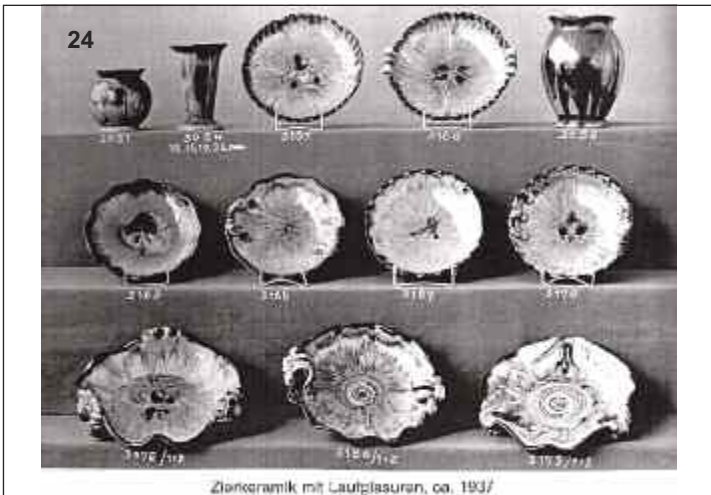
a personal level he designed a small group of steins using "scratch" technique of old designs but reverted to bold blue and lavender glazes. These were all fired in the salt glaze kiln and interestingly are not numbered. Most still reside in family collections. Figures 22 & 23.

Following the disastrous impact of the deaths of both August and Franz in 1928, operational management of the firm transferred to their sister Katharina (Remy) Kessler's three sons. They hired a modeler to continue designing new products. In the mid-1930's an entirely new line of table wares were introduced. The firm incorporated decorative designs with a drip-type glaze. Figure 24. Since these were not steins, it is not surprising that examples of these are very rare.

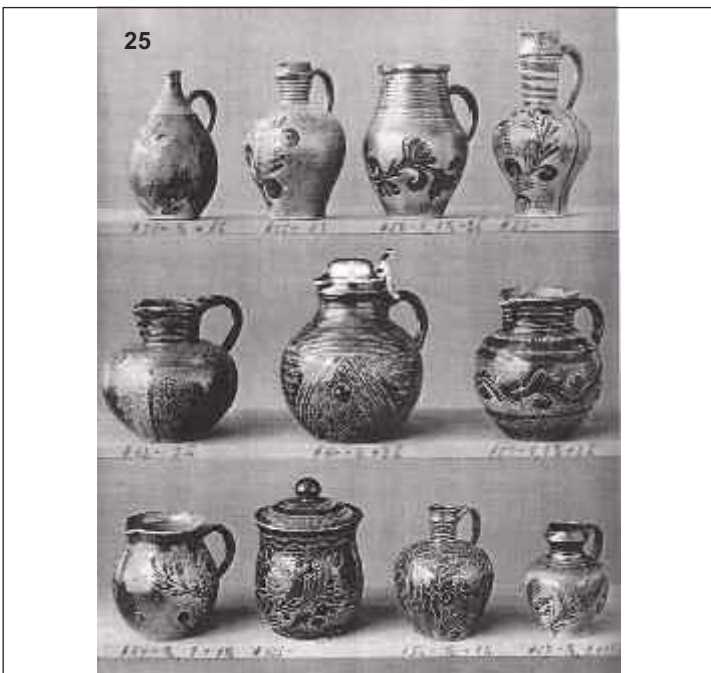


The same can be said for another grouping of which only one page of photos is shown in “*Meine Erinnerungen an die Firma J.W. Remy*” by Gerd Kessler. These pieces are described as having designs hand-scratched into the body and color emphasis using cobalt blue paint and a *Koln-braun* (Cologne Brown) over-spray. Figure 25. In the late 1940s, based on listings in the *Modell Buch*, there was also a significant focus on punch bowls, many with scenes of castles.

Occasionally one will find steins produced by J.W. Remy, likely from 1948 to 1960s, in relief pottery with bright sloppy glazes. Figures 26 & 27.



Another grouping of company production was of that same period. The *Modell Buch* has additional notes attached to many of the new designs for steins. These notes intriguingly consist of a few letters such as *Kru*, *Gi*, *Mih*, etc. The items marked with *Mih* have recently been correlated with custom orders for American college souvenir steins (see SCI Convention talk by Andre Ammelounx 2010). These steins were designed and ordered by German importer Eric Mihan. Figure 28. These letter notations are now believed to indicate customers who ordered these as custom designs.



Hopefully I have piqued your curiosity to know more about the steins and other wares JW Remy produced during its century of existence. The company used many decoration styles that I hope will be of interest. I plan to share more detailed information about the products of JW Remy in future articles.

The source of much of the information in this article is personal correspondence with Gerd Kessler. Additional information can be provided upon request.



1/8 LITER MUNICH BREWERY ADVERTISING STEINS

Andy Jurgovan
Meister Steiners

Of all the major Munich breweries, Hofbräuhaus realized the popularity of the festivities around Munich and is the only brewery who has continuously produced a souvenir lidded 1/8-liter stein as an advertising memento. The only other brewery 1/8-liter stein I am aware of is a "Spaten Bräu-Munich" circa 1900 in the Les Paul collection.

Hofbräuhaus started brewing in 1589. Even though the formulation has changed over the years, it was politics in 1602 that created a product that could only be made by this "Ducal

Brewery." So it was that "Weissbier" could only be brewed by Hofbräuhaus for the Ducal household.

The deciding factor for success occurred in 1610 when the "King's Beer" was allowed to be served in Munich's taverns to the common folk. In 1812, a new brew was developed for the "Hofbräu München Fall Festival." This "Oktoberfestbier" is based upon that special brew that we still enjoy today. In 1879, a registered trademark for Hofbräuhaus became a necessity as advertising infringement became

prevalent with other court breweries in Germany. The Königliche Hofbräuhaus (King's Court Brewery House) used HB with a crown above it as the official trademark. With the availability of the golden brew to the masses, another industry developed..."tourism."

Tourism to Munich increased in the 1870's and the need for steins multiplied. Between 1870 and 1930, stein workshops became plentiful all over Germany. This was especially true of the North-Grenzhausen area of Westerwald. As stein manufacturing

expanded, some survived and grew, while others failed and closed after a few years. The plain steins meant for daily use were mass produced. This meant that marking these steins for manufacturer identification was not considered important. The only marks of significance were those for capacity.

Regarding HB Steins I have two versions of how the logo is applied:

- 1) Incised created by using a stamp or press (the most common).
- 2) Print under glaze (pug) transfer application (least expensive).

Also to be noted was The German Merchandise Act of 1887. All German goods meant for export had to be marked with "Germany" or "Made in Germany. Those meant for the domestic German market weren't required to be so marked. Of the steins in my collection, 14 were meant



for this domestic market. Only one has the "Germany" mark. The variations can also be seen in how the handles vary in appearance. Some were formed by hand and shaped onto the body. Others were pressed on. Three of my steins have hand molded handles.

Another noticeable fact is in the lid. When the Kaiser died after World War I, it was believed that is when power and authority changed in Germany. It was not until 1939 that this transition took place. This is why Königliche (KGL) Hofbräuhaus appeared on the lids prior to 1939. It stood for the King's Court Brewery House representing royal ownership. Eleven lids have the KGL logo.

When the company became state owned in 1939, Staatlich (Staatl). Hofbräuhaus became the motto on the lid. Only one of my lids has this. The remaining five lids have just the HB logo.

With this transition taking place, I question as to how long after 1939 that stein makers continued to use the KGL lids in making their product. The age of these steins is a guess. Certain features such as the robust thumblift and strap could be from the 1900 era. After that, the style remained the same

but trimmer (circa 1910). The art deco era could have brought about the serrated design on the inner ridge (circa 1920) and then the twin towers thumblift and KGL on the lid with no other distinct features (circa 1930's).

My only Staatl stein was made by Marzi & Remy after 1965. I've been able to identify the makers of five steins (three Marzi & Remy, one Merkelbach & Wick (Grenzhausen), and one Eckhardt & Engler).

I also have three "Münchner Kindl" steins with HB lids. One of these steins was made by Eckhardt and Engler. In 1918 they purchased stein molds used by Rosskopf & Gerz and began producing their own line of steins. Then in 1923 they purchased the remaining Rosskopf & Gerz molds.

So it is that my stein actually began as a Rosskopf & Gerz model #444 but I cannot find the stein they produced in the Eckhardt & Engler catalog. Depending on what year this mold was purchased, it could have been made after 1918 or after 1923.

The lid is pre-1939 (KGL) as production was severely limited during the years between the depression and World War II. So finding these steins has become difficult. This could be a



Breweriana stein search in the future.

As for my collection, detailed information will never be found on most of the steins. But by comparing similarities with larger steins, the lids offer some indication as to which decade they could possibly be from. The search goes on.



Masonic Mystery Solved

By Allan S. Fogel



Masonic Guild Flagon with thumblift, winged cherub foot, & maker's mark and city mark on handle.

This epic journey began in 2007 with the acquisition of a large antique pewter flagon (Pic 1). Upon investigating the flagon, it was apparent this could be the most important pewter item that I've ever acquired and that it held a special story beneath its mild grey patina. After almost fifty years of collecting and dealing in antique European pewter, it was obvious that this was a 'Guild Flagon' and its form was at least 300-400 years old. Stylistically I knew it was either from Germany or Austria and that the handle markings would be the key to its identification. There were a number of elements that would have to be solved to determine the origin, maker, and most importantly the decryption of the mysterious inscription.

Guild flagons usually have specific features that will identify the object to a particular trade. These features can be in the form of trade symbols applied to the flagon and sometimes the inscribed names of the guild members. While this flagon had none of these typical Guild flagon features, it did have a mysterious Gothic German inscription (Pic. 2) on the front, winged-cherub feet, a relief-cast Christ face thumb-lift, and symbolic handle decorations.

The most important features are the

maker's mark and city mark stamped on the top of the handle. Being a pewter archaeologist, I knew that the work before me would start with the marks on the handle. The best authoritative source for identifying European pewter makers' marks and city marks are Erwin Hintze's set of seven volumes, *Die Deutschen Zinggiesser und Ihre Marken*. It was volume seven that contained the pewter maker's initials 'CS' with the architectural city symbol that matched to the maker Christoph Samson and the city of Wiener Neustadt. After identifying the maker

and city of origin, I sent a letter to the city archives and obtained confirmation of my initial research. Unfortunately, at that time the city museum was unable to provide me with any additional information beyond my own research. With the maker and city now identified, my next step was to obtain an accurate translation of the Gothic German inscription on the front of the guild flagon.

A close friend, not familiar with Gothic German, provided a cursory translation that talked of strangers who met together and worked in huts. As I pondered this translation I had a feeling that the inscription may be in reference to stone masons who travelled



**Wir auen hutten Auf Erden und sind
Doch fremde Gaste**

**We build huts (lodges) of earth and
yet are foreign guests**



**Wen wir fertig sein Biegen
wir im Himmelein**

**When we are complete we
bend (transition) into heaven**

and gathered together, lived in huts, and worked together to build structures. I decided to pursue this avenue of research and sent detailed photos and documentation to various U.S. Masonic lodges and a special meeting of Masonic historians in New York. This effort led only to total frustration in that no responses were received from any of these circles. While much has been uncovered regarding the origins of the Freemasons, it is still clouded in mystery and considerable secrecy. For these reasons it should have been of little surprise that I might not obtain assistance to my inquires. Today, considerable information regarding the origins of Freemasonry can be found on the Internet and other sources. Not to be deterred by the lack of responses my next move was to use the Internet to continue my quest. A Google search for Masonic historical information led me to the German Masonic historian and author Henning Klovekorn. I sent Mr. Klovekorn photos and details of the inscriptions and obtained a remarkable response confirming my inclinations of the Freemason connection. Mr. Klovekorn's translation of the inscription was as follows:

***We build huts (lodges) of Earth
and are yet (or even so) foreign
guests
When we are complete
we bend [transition] into Heaven***

Mr. Klovekorn's synopsis was that: "Freemasons travelled widely to build cathedrals and other structures. Only a Freemason would therefore state they are foreign guests. Only a Freemason would refer to their lodgings as a hut. Masonic huts were sleeping, teaching and working quarters built next to the structures they were building. The last sentence may not just mean when they are complete and die and they will go to heaven but may mean that when the building is finished it so high it is though they reach into heaven." To me (Klovekorn) this script is so obviously Masonic it is almost too obvious.

At this point in my archeological quest, I was delighted, but knew there was more to this story. I wanted to know more about the pewterer Christoph

Samson. If possible, I also wanted to identify the actual stone masons/freemasons that worked in Weiner Neustadt during the period that this flagon was made and used for ceremonial purposes. It was several years later when I received another correspondence from the City archives which provided most of this additional information. Dr. Gerhard Geissl (City Archivist) provided the following: "First, the pewterer Christoph Samson is mentioned in the third part of Joseph Mayer's town history: He married a pewterer's widow in 1590 (cf. Mayer III, p.234). Samson crafted the Leathercrafter's Guild Flagon in 1607 which is part of the City Museum collection. In 1597 Samson became a member of the local council and his involvement lasted until 1628. He was a member of the outer council from 1597-1603 and inner council from 1603-1628. In addition, he served as the town's judge numerous times (1609-1610, 1617-1618, and 1624-1625). Around 1600 stone masons worked on the town's fortifications. For instance, the stone mason Cioron Jacopo Casparin overhauled defective parts, the stone mason Johann Baptist Zelpi worked on the extension of the Ungator (Eastern town gate), (Pic.3).



Between 1590 and 1615 the town hall was redesigned. The stone mason Hans Gall constructed stony steps. The town hall's entry sports a stucco ceiling dating from 1615, which displays the coat of arms of the mayor, the town

judge and councilman – including the pewterer Christoph Samson's coat of arms (Pic.4)". Having the names of the actual stone masons who were working in the town and using the Guild Flagon for ceremonial purposes seals this object as a major Freemason/Masonic historical object.



After Dr. Geissl's marvelous response, there was nothing left but to arrange for a personal visit to this historic town just south of Vienna, Austria. It was about one year later, in September of 2017, that my wife and I made the journey to Vienna and then just a short train ride to Wiener Neustadt. As we got off the train, my wife and I were met by the lovely, young and energetic town historian Sabine Schmitner. Sabine immediately gave us a detailed walking tour of the town and pointed out some of the locations that the stonemasons worked during the period of the Guild Flagon. We entered the Wiener Neustadt Cathedral where Sabine pointed out a magnificent gothic pulpit that was crafted by the Italian stonemason Johann Baptist Zelpi (Pic.5) who worked during this period.



Upon completion of our tour we went to the town hall where I photographed the coat of arms of the pewterer Christoph Samson. From there we went to the town archives to record additional information about the stonemasons working in the village and to view the Leathercrafter's Guild Flagon (Pic.6) made by Christoph Samson in 1607.



It was unfortunate that the Leathercrafter's Guild Flagon was in a distressed state. At some point in history, the Guild symbols and names of its members had been removed from the flagon and the entire body was stripped of its original patina and historical information. Fortunately, the handle did maintain the identical maker's mark 'CS' and city marks for Wiener Neustadt (Pic. 7) so it could be identified to Christoph Samson. If it were not for these archival records, its origin and purpose would remain a secret forever.

Making the journey to Wiener Neustadt, meeting with Sabine Schmitner, and seeing some of the stonemasons' work became the final chapter in a ten-year saga. While I have researched over one thousand pewter objects during my collecting and antique dealing life, this was the most extensive and personally rewarding undertaking. However, my research



would not have been possible without the generous support provided by Dr. Gerhard Geissl and Sabine Schmitner of Wiener Neustadt and the Masonic historian Henning Klovekorn. The Masonic Guild Flagon by Christoph Samson is no longer just a 'grey object' but an important, circa 1600, documented part of Freemason/Masonic history. As Paul Harvey would have said: "And now you know the rest of the story."



Stein Exchange

Wanted: Fireman character or steins depicting firemen and/or their equipment. Ron Fox foxauctions@yahoo.com or 631-552-3841

Wanted: Frank Poppie silver or gold miniature character steins. Prefer gold and/or enameled, but will consider silver. Lyn Ayers layers@wa-net.com

Wanted: Mettlach 1864, 2040. Mark Dymont, mmdymont@gmail.com

A Present Day Heinrich Schlitt

By Irv Johnsen (dec.)

For centuries, there has been a fascination with the world of "little people"; gnomes, elves, trolls, fairies, leprechauns, etc. One of the persons most closely associated with this fantasy world was the artist Heinrich Schlitt, who became famous as "Munich's Painter of Gnomes." Schlitt is best known to stein collectors for the steins and plaques that he created for Villeroy and Boch and for his murals in the rathskellers of Wiesbaden and Munich. An outstanding summary of his career and artistry is contained in the book "Heinrich Schlitt, 1849-1923," recently published in Germany by J.A. Schmoll and Thérèse Thomas.

In the September 1990 issue of *Prosit*, Floyd Dietlein and Roland Henschen suggest that Schlitt's gnomes are more correctly called Heinzelmännchen. They are highly talented artisans who are most often kind and helpful, but who can also be mischievous and even cruel. One of Heinrich Schlitt's etched Mettlach steins depicting a gnome or Heinzelmännchen is shown in Fig. 1.



Another branch of the family of little people is being popularized by a North Carolina artist and sculptor, Dr. Thomas Fetzter Clark. They are woodspirits, distant cousins of gnomes, but different from gnomes in many respects. While they also stand less than a foot high, they are better dressers and wear brighter colors. Woodspirits do not cast spells or behave as mischievously as gnomes or trolls, but instead bring good luck, kindness and happiness to those they know. They are full of humor and spend their time enjoying life, often living to be 400 years old.

Tom Clark was inspired to create his woodspirit figures when, while grieving over the loss of his dog Shady, he was confronted by a woodspirit named Hyke. Since that time, he has produced a wide variety of woodspirit sculptures, including those shown in Figures 2, 3 and 4. They are sculptures in clay by Dr. Clark, after which a silicon-rubber mold is made and the statue is cast with a medium that includes clear-based resins, crushed pecan shell flour and woodchips. The process that is used provides the highly sculptured and intricate detail that makes the facial features of Tom Clark's woodspirits so distinctive and impressive. After casting, each statue is touched up, hand painted, goes through an antiquing process and is finally hand-lacquered with a special sealing agent. With each of his figurines, Dr. Clark provides a fanciful and whimsical story about that particular woodspirit.

Figure 2 shows a woodspirit named Frank, who has his right hand resting on the thumb of a beer stein that is almost as large as he is. This figurine is known as Frank-'N-Stein. His stein, which is his most prized possession, has the figures of a gnome couple in relief on the body, illustrating the kiss of the hops. Tom Clark usually incorporates an appropriate coin onto each of his figures and in this case, a 1969 German coin is mounted on the stein handle. Frank loves his beer and will use this coin when he goes to the Munich Oktoberfest with his friends Hops and Fest. But Frank has to drink in moderation because when he overindulges, he becomes a monster!

2



Frank-'N-Stein

Hops and Fest (Figure 3) are Oktoberfest celebrants. Fest, wearing the lederhosen, has his left hand on the thumb of the stein and has lifted the lid to toast the Oktoberfest. But much to his surprise, he has found that his companion Hops is inside the stein and has already drained its contents. Hops is wearing the lid of the stein as his hat and is holding a German coin. The coin pictures a sheaf of barley and is inscribed with a German phrase that translates to "What you sow is what

3



Hops and Fest

you reap." A teddybear sitting in the handle of the stein symbolizes Germany's Black Forest.

Zermatt (Figure 4) is named for the Swiss town near the famous Matterhorn. Since that mountain is near the border of Switzerland and Italy, Zermatt has a coin from each of those countries. This Swiss woodspirit wears Tyrolean dress just like his friends Hops and Fest. He has just found a pipe which has a bowl that resembles a stein, even to a pewter lid. But Zermatt doesn't know that it is a pipe. Since he has always wanted to play a musical instrument, he thinks it must be a Matter Horn. In his hand is an Alpine cowbell, because Zermatt will smile at you until the cows come home.

4



Zermatt

Tom Clark's creations cover a wide range of subject matter. But his wee folk, the woodspirits, are the ones most likely to capture your imagination and bring a smile when you look at them. This modern-day Heinrich Schlitt, with his artistry, ingenuity and sense of humor has provided us with figurines that make great go-withs for the stein collector.

The editor gratefully acknowledges the author for permission to reproduce this article which originally appeared in the January 1991 edition of the *Buckeye Berichte*, then in *Stein Zeitung*, and now in *Prosit*.



Frau Wirtin Hatte Einen...

By Ron Hartmann

St. Louis Gateway Steiners

While celebrating my 80th birthday with family in 2016, my nephew presented me with this ½ L pottery mug that he discovered at a resale shop while on vacation. The rather comical scene decorating the mug made the sale.



The mug is relatively modern and likely a souvenir brought home from a trip to Germany. It is unmarked except for an the capacity mark being unusual with the manufacturer's or designer's initials being added.



Looking closely at the scene on the mug, it became obvious that something a little naughty was going on here! Of course I had to translate the words and find out more about what "Frau Wirtin hatte einen" was about. The wording reads:



Frau Wirtin hatte einen...

GELDBRIEFTRÄGER,

Der ward bekannt als Glückserreger,

**doch statt Trinkgeld anzunehmen,
bat er sich da so Sachen aus,
der sollte sich was schämen.**

An internet translation gave me a rough idea of what the scene depicted, but it took my friend Peter Meinschmidt to explain the story behind "Frau Wirtin Hatte Einen..." Peter wrote, "The text on your mug refers to a well-known tavern song from Hesse to which hundreds of stanzas have been created, often bawdy verses especially when the song is sung by soldiers or tipsy patrons. It is about the lady hostess at the Tavern on the Lahn (river) but the "inn" was also a brothel." The verses vary on all 800+ stanzas making up this song. On this mug Frau Wirtin has a *Geldbriefträger* (a money bringing postman).

Frau Wirtin has a ...

Geldbriefträger

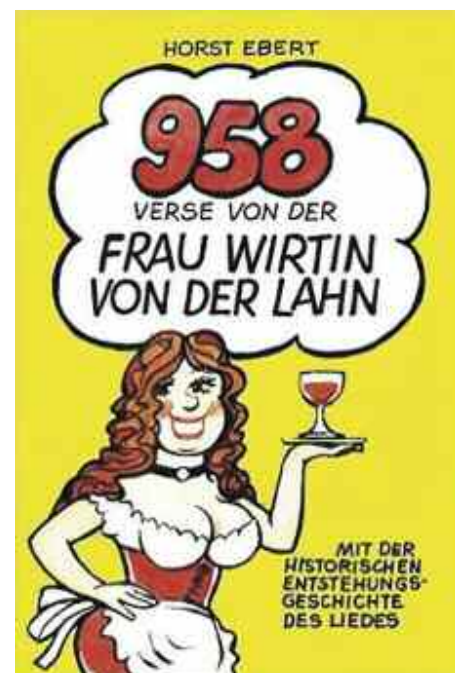
Who was known to be a stud

**Who - instead of accepting tips
wanted completely different things
that he should be ashamed of.**

Searching online for "Das Wirtshaus an der Lahn" and "Frau Wirtin has a ..." brings up numerous stories about this drinking song and how it was enjoyed. A number of books were published about Frau Wirtin and the many verses for the song. There was even a movie made, "The Landlady of the Lahn." If interested, take some time to explore the various tales about the naughty Frau Wirtin.

Searching online, pictures of this same mug will occasionally show up. A few such examples refer to them being made by Gerz Company. While my mug has no maker's mark, perhaps the unusual capacity mark will be a clue to its manufacturer. The Beer Stein library does show three steins that mention Frau Wirtin. These are Girmscheid 980 (6.0 L signed GK), Merkelbach 1167 (0.3 L), and Mettlach 1526 / 592 (0.5 L).

While not a rare antique stein of note, reading about Frau Wirtin and the "Inn" she ran did make me laugh. Hopefully this tale will put a smile on your faces, too.



PORTFOLIO

The love of beer has been addressed in many an aphorism, witticism, epigram, and rhapsody. But perhaps the simplest and most accurate description of the noble beverage – at least as far as its aficionados are concerned – is the old one from Oxfordshire: “Life itself.”

Those who truly love their beer would never think of drinking it straight from the bottle; that’s just plain disrespect. Nor are the glass mugs you get in restaurants quite special enough for a rich, honest, brew. There are many who feel strongly that the vessel from which beer is drunk should be as substantial and as pleasing to the eye as the brew is pleasing to the palate.

The English and German have apparently held this opinion for centuries, if the staggering number of gorgeous ceramic and metallic steins and tankards are any indication. In the spirit of celebrating history’s various lager and ales and porters and stouts, we offer a gallery of beer vessels from those countries; the example we chosen... are every bit as attention-getting as the liquid that fills them.



Metropolitan Museum of Art, Bequest of Emma A. Sheaffer, 1974

Hunting scenes full of exquisitely rendered detail were popular motifs for beer steins throughout the 18th and 19th centuries. The examples seen here were made in Nuremberg in the early 18th century and are the work of Mathias Schmidt. A hallmark of the German decorative style that both demonstrate is the penchant for filling every available inch of space.

From Northwest Orient magazine, June 1985



Metropolitan Museum of Art, Gift of Irwin Untermyer, 1964

Beautiful Porcelain Works of Art

By Walt Vogdes
SCI Master Steinologist
Pacific Stein Sammler

A short article in the December 1974 issue of *Prosit* is the earliest mention that I have been able to find of a group of steins which have drawn the attention and appreciation of collectors over the years. Although widely admired, little information has been discovered about them.

That first brief article took up about two-thirds of a column in *Prosit*, most of which was dedicated to a photo of the stein seen here in figure 1a.

“Pate-sur-pate. A truly magnificent porcelain stein, this large 2 liter piece is an appropriate background for the legendary story of Ulysses' encounter with the Sirens. The green and white marbled background and lid represent the sea. The lid peaks into the crest of a wave. The siren's veil swirls through the scene and forms the handle. Ulysses clings to the bow of his wrecked ship while the sails disappear under the waves. The detail is extraordinary. The Siren's hair, the bird's feathers, even the fingernails, are described by its owner and photographer Dennis Wilson, as ‘truly a fascination.’ The interior is white porcelain. No marks appear on this beauty.”

Jim Stevenson's first book, *Antique Steins: A Collectors' Guide*, 1989, depicted this stein in a different color marbled background, as well as a second stein seemingly sharing the same origins.

“2L Porcelain, ‘Ulysses’ Encounter with the Siren’s’ from Homer’s *Odyssey*, pate-sur-pate, white figures against [marbled] blue background.” (figure 1b) ... and

“1L Porcelain, pate-sur-pate gentleman playing lute for lady, bust of

cavalier on lid, white figures against [marbled] green background, marked 3791 under base.”

Since these early writings a number of steins bearing similar characteristics have appeared in auction catalogs. They often have blue or green marbled backgrounds, figural modeled lids, pewter attached directly to the porcelain lid without the aid of a pewter rim, no capacity mark. A three-digit hand-inscribed model number may appear on the base. I was largely content to view photos of these steins in auction catalogs and books until a few years ago when I acquired the stein shown in figure 1a. Not being a student of Homer, I interpreted this scene in more modern terms, as the Lorelei whose beauty lured sailors onto the rocks of the Rhine River at Sankt Goarshausen. A more general title might be “Siren’s Song.”

Figure 1b shows the same stein with blue marbled background. Figure 1c is markedly different, in that the clay of the body was not colored or marbled, and a simple two-color scheme has been used to highlight the relief design. Note that in this application the colored glaze can be applied without requiring a high degree of precision, and if necessary, it can be wiped off the white figures before firing.

The unglazed base of the green marbled Ulysses / Lorelei stein is seen in figure 1d, including the hand inscribed model number - 378.

Figures 2a-2c show a different decorative theme in the same variants - green marbled, blue marbled and two-color. There may very well be other models made in the same three color schemes, and other colorations may exist, but these are the only ones for which I have photographs or references for all three of these variants.

This second example depicts a woman in a wooded setting with a dog and a swan. The large figural lid is a dog's head. My initial temptation was to interpret this theme as Leda and the Swan, but it doesn't really have a sensual or erotic air about it, and the dog does not

1a



2a



1b



1c



1d



fit into that theme. My only other thought is suggested by the awkward positioning of the woman's arms and hands as though she is grasping something, and the appearance of a white curved line visible in figure 2d which is suggestive of a bow. Is this simply wishful thinking, or is this figure intended to represent Diana, Roman goddess of the hunt? An examination of other examples will be necessary to confirm this conjecture.

2b



2c



2d



Who made these steins?

To the best of my knowledge, the first suggestion of the source of these steins appeared in the TSACO auction catalog of September 6, 2017. Lot #6135 (figure 3) was described as "Porcelain stein. 1.0L., relief, marked Karl Ens, pate-sur-pate, porcelain lid, mint." This scene of a reclining woman in a forest setting looking upward at a stag and with a dogs head figural lid is certainly a mate for the stein shown in figures 2a-2d and seems to confirm that this is a representation of Diana. (Both Diana and her Greek counterpart, Artemis, are often depicted with a bow and a dog in a hunting scene.)



The photo of the mark on this stein was too small to be used for identification. In order to do further research into the question of manufacturer I placed a very short article in the December 2017 issue of Prosit asking our readers for more photographic evidence. Sandy Woods very quickly sent me photos of steins in his collection, including the stein in figures 2a-2d. Figure 4 is a photo of the base of that stein, model 400; figure 5 shows one of several marks used by Karl Ens from the *Keramik-Marken Lexikon*



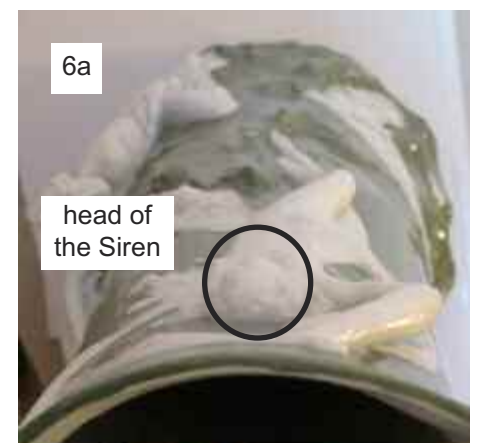
Karl Ens founded the hard paste porcelain factory bearing his name in 1899 in the city of Rudolstadt, Thuringia. An abundance of raw materials - kaolin, feldspar, quartz and pegmatite - made Thuringia a fertile ground for porcelain factories, both large and noteworthy, as well as small and sometimes short-lived. In this environment, tangled relationships of ownership and craft workers were not unlike those of the stoneware industry in the Westerwald. With the single exception of the factory in Götha, all of the Thuringian factories were owned at one time or another by some member of the Greiner family. Ownership of the Karl Ens firm transitioned into the hands of the Sitzendorf firm, and then to Albert Stahl. The Karl Ens factory focused on luxury porcelain, and an internet search today reveals fine porcelain figurines, with birds an apparent specialty.

How were these steins made?

There are several aspects of these steins which raise questions about how they were made. A careful examination of the stein in figure 1a reveals two well hidden mold lines, one in the back, beneath the handle, and the other approximately 180 degrees from there, running vertically just to the left of the Siren's swirling veil. These lines are detectable by touch, but the marbled background helps to hide them. Confirming the fact that the bodies were

molded is an examination of the interior surface of the stein - insofar as my hand was able to reach inside! In multiple areas the interior surface shows the reverse of some of the exterior decoration. This is a direct result of pressing the clay into the mold. At the same time however, there are areas on the interior surface which are raised in correspondence with raised parts of the exterior decoration. At first unexpected, there is a simple explanation for this, one which confirms a second aspect of how the steins were made.

The high relief areas of the decoration were made separately from the body, then laid onto the body and secured by pressing them into place. The areas of attachment were then carefully cleaned so there would be no evidence after firing of the pieces being separately formed. Figures 6a and 6b show a view of the interior and exterior surfaces of the upper part of the body of the Siren Song stein. The recessed areas seen on the interior correspond to the low relief parts of the decoration which were molded as part of the body. The raised areas on the interior show the result of attaching the high relief portions separately.



Some Other Examples

7



8



9



11



10a



Bei schalem Bier und saurem Wein da mag der Teufel fröhlich sein.

With flat beer and sour wine there the devil may be merry.

10c



10b



This vase, whose image was found on the internet, was unidentified. Can there be any question that it was made by the same factory as steins 1-3?

What about that marbled body?

The marbled body on these steins is not an effect we see very often, and it leads us to wonder how it was created.

From the Encyclopedia Britannica:

Marbled pottery: a type of ware obtained by mixing clays of various colors to imitate natural marbles or agate. The working of marbled pottery can be traced back at least as far as the 1st century AD in Rome, and samples of the ware were produced as far from Rome as China. Techniques included the use of decorative bands of white-, brown-, and gray-marbled clay; tortoiseshell, obtained by mottling glazes with manganese brown; laying the slabs of variously colored clay on each other and beating them out into a homogeneous mass (agate ware); and mingling colored clay slips (liquid clay) on the surface of a clay form.

Figure 1d, the base of the green marbled Siren Song stein, clearly shows that the marbling is not a surface effect, but that two different colored clays have been mixed together. And we have already observed that the bodies were formed by pressing into a mold.

Preparing clay for turning on a wheel or pressing into a mold requires a process known as “wedging”. This involves folding and kneading the clay mass to remove air bubbles. To mix two colors of clay together, slabs of each color are layered together, then repeatedly cut and layered again. Figures 12a-12c show how this process progresses. With each successive layer, the intermingling of color increases. The subsequent wedging creates veins and swirls of different colors in the clay mass which provide the agate-like appearance in the final product. (There are many online references showing how this is done, see “References” for a few of them.) Care must be taken not to overdo it; taken to an extreme the clays will blend together completely and the veining effect will be lost. The wedged mass of clay can either be turned on a wheel, or, as in this case, rolled flat prior to being pressed into a mold.



What is “pâte-sur-pâte”... really?”

Literally this French term translates as “paste on paste,” and it refers to the process of building up layers of porcelain slip to give a translucent, three-dimensional effect in low relief. Ceramist William Burton described the technique in 1902 as “The most charming and distinct porcelain decoration of the nineteenth century.” Its cameo-like effect was achieved by applying successive layers of thin slip in delicate gradations and by fine carving with modelling-tools, finished off with a brush. The process was perfected by Marc Louis Solon at the Imperial manufactory of Sevres, France, following a misguided attempt to immitate a Chinese decorative technique. Time consuming and artistically demanding, Solon himself observed that “We were never limited as to time and cost”, a luxury in any industry.

The technique remained a French mo-

nopoly until the Franco-Prussian War of 1870 when work at Sevres was brought to a stop, and Marc Louis Solon came to England to work for Minton, which became the dominant center of pâte-sur-pâte production. With Solon's death in 1913 and the advent of the First World War, an era had ended for pâte-sur-pâte. Attempts to resurrect this artistic technique following the War were hampered by the lack of artisans possessing the requisite skill.

The pâte-sur-pâte technique was created as a means of showing delicate, ethereal designs in low relief. Translucence of the white design against a dark background was the primary artistic purpose. Flat, or almost flat, surfaces were most suitable. The technique was artistically demanding, time consuming and expensive. Figure 13 is a plaque signed by Louis Solon. Figure 14 is a plaque produced at Minton. Figure 15a is another plaque signed by Louis Solon, while figure 15b shows detail from this piece. Note how the technique has been used to provide translucence to fabrics and clothing. Subtlety and detail are paramount.





The steins which are the subject of this article are not low relief, they display little to no translucence at the margins of the molded designs and they are certainly not subtle!. The use of marbled backgrounds would be an undesirable distraction from the primary pâte-sur-pâte aim of translucence and delicacy. Sevres and Minton are the recognized centers of the pâte-sur-pâte technique, and its spread to other locations was hindered by the artistic difficulty and the expense involved. In the face of these observations and the absence of any documented reference, I don't find any justification for using the pâte-sur-pâte moniker for these pieces.

Some other wares by Karl Ens

The factory of Karl Ens continued to exist until taken over by VEB Sitzendorfer Porzellan in 1974. (VEB is an abbreviation for *Volkseigener Betrieb* which signifies a state-owned firm. This was the main legal form of industrial enterprise in East Germany. Such companies were formed after mass nationalization between 1945 and the early 1960s, and the handing back in 1954 of some 33 enterprises previously taken by the USSR as reparations.)

By the 90's the firm's operations had been folded into those of Albert Stahl.

Figure 16 shows the various marks used by Karl Ens prior to World War II. The mark found on model 400 (see figures 3 and 4) and the dates of these marks seem to place the date of these steins to between 1900 and 1919. This is also consistent with the Art Nouveau character in some of the designs.

16		1900-1910
		1900-1919
		1919-1972
		1927-1938

Steins, with or without lids, marked with an Ens trademark and produced post-WW II can occasionally be found today. Figures 17a and 17b show an example which is marked with the "windmill" (weather vane?) mark of the firm.

Figure 18 shows another example. This particular body shape was produced with variations of the side panels to appeal to various cities, municipalities and tourist sites. It is most often marked by Sitzendorfer.

Credits

Photos provided by Ron Fox, Julie Hughes, Sandy Woods, Phil Masenheimer and various internet sources
 Research into the firm of Karl Ens by Ron Gray

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I Bought this Beer Stein the other day! And. . .

By Jon Hoffmann
Thirsty Knights

. . .it wasn't a great beer stein or a bargain-priced stein! I felt I was rescuing it from a terrible life, a life that would probably go something like this: An e-Bayer would remove the lid and resell it on eBay. And the stein itself (which has several cracks) would end up on the side of a computer as a pencil holder for a while, then in a garage as a rusty nail container and finally in a dumpster.

So, I bought it and just put it on the shelf that runs along my ceiling of my dining room. It looked so happy there among other German steins, which made me feel like it was money well spent!

I thought nothing more of it until Thanksgiving, when my wife, Lynn, annually removes all the steins to clean them and dust the shelf. She told me she found a note in the stein, and thought it was interesting!

Besides not finding the note, I had failed to notice that the stein had a set of numbers on its bottom which left no doubt that this stein had come from a Museum! The Newark Museum to be specific!



A quick internet check told me that the museum was located in the mansion which the Ballantine Family (the beer brewing family) had built and subsequently donated to the City of Newark, New Jersey.

I just had to go! So, Lynn and I made a day of it! And quickly found a single day would not be enough. Not only was the museum itself too interesting to view in a single day, the staff were so engaging and helpful they gave us other avenues to explore.

The Docent Ruth Hutter explained in depth about the museum, its art and history, as she toured the museum with us. Her enthusiasm and interest in the objects brought the Victorian mansion to life! She had guided people though this place for ten years and her love for it is still fresh! (Maybe I can get her to join SCI, she is a natural steiner).

Ruth explained that Ulysses Dietz, a descendant of Ulysses S Grant; is the Curator of Decorative Arts. Yale educated, a very interesting, high-energy man, he is someone who could answer all our questions! But unfortunately, he was off that day! She explained to me how the code on the bottom of my stein would reveal many things about my stein's heyday as a museum piece. She then brought us to the Ceramics section of the museum where there were only a few steins. But there were also a few steins scattered in almost every room of the mansion! Some were "Ballantine" steins, having come from the family brewery, others just be-

longed to the family and some came from the many German neighborhoods that existed in Newark during its hey-day!

We left the Museum when it was dark outside, with many of our beer stein questions answered and many more formulated.

This beer stein has a highly engraved, embossed lid of a forest, a castle, buildings and "Heidelberg" written on a scroll!



GERMANY - Stein

Germans are known as beer-drinking people but they generally use the drink very temperately. It is served with meals and as refreshment in the evening but the use of it which seems most typical to a traveller from another country is at the German beer gardens. These are sometimes attached to large breweries, sometimes run separately. In the summer they really are gardens, for the tables are set outside on terraces under the trees. In winter they are moved indoors.

Some of them are very large. The famous HOF-BRAU-HAUS (hof-brow-house) at MUNICH seats 5000 people.

Whole families, even small babies, go to the beer gardens in the evening or on holiday afternoons. They sit round a table and sip beer from steins (stins) like this but usually large enough to hold about a pint, listen to the fine orchestra, and visit friends at other tables. It is really a social gathering.

Please return with material to the Newark Museum (over)

The stein itself is a tan stein with a white interior (possibly an unsigned Mettlach) and calligraphic script adorns the front of the stein, which translates as follows:

The Germans venture all if honor and duty demand. They can endure everything . . . but Thirst!

So, I have e-mailed the Museum Curator and am awaiting a reply. I will gather my questions for him and make a second trip to the Ballantine Museum to further pursue the provenance of this stein. AND I will report to you all I find in a follow-up article.

Did you know Newark, New Jersey, which now conjures up thoughts of poverty and crime, was settled by a group of Puritans from Connecticut (in 1666) and named "New Ark" in reference to the Ark of the Covenant, later changed to Newark by the Dutch! By the end of the Civil War, there were 242 Brewers in Newark, 242 were German born. There were 50 Breweries in New Jersey, 25 were in Newark!

I am getting more "action", "fun" and satisfaction from this low-cost stein, and our subsequent short-day trip to the museum of its origin, than traveling hundreds of miles and spending thousands of dollars to obtain a Royal Vienna or a rare Mettlach at an auction house, to show off at a stein meeting.

Stein Collectors International is about learning, teaching and having fun! The Thirst Knight's chapter, is paving the

way back to this philosophy through example.

The only negative experience I have had while exploring this antique stein came during a computer search. I came upon a history of Newark's 18th century, written by a historian, who was so tainted by his own political views that he had to tie it into the politics of the 21st century. An excerpt follows:

"Fortunately in the 19th century we did not have politicians campaigning on the promise to build a wall to keep out immigrants, because it was the flood of German immigrants into the U.S. that made beer brewing a serious business. They brought knowledge, they brought ingredients, and they brought lager, the type of brew that would eventually become the defining style of American beer."

As SCI continues on, let's build a model of acknowledging the intrinsic value of each stein, not just the monetary value, as you search for the information about the people who fashioned it, bought and sold it, displayed it, cleaned it, used it and presented it as a gift to loved ones, for the sake of each stein and the many people who held and valued it during its life. And the spirit of unpaid docents and curator who shared the beauty of every item of antiquity at Ballantine Mansion and Newark Museum, over and over again with people who passed through. And acknowledging



Curator Ulysses, whose museum showcases not only Puritan New Ark, and Victorian Newark, but also Portuguese and African art and jewelry of the Ironbound neighborhood of Newark today. This curatorial genius shines through with no indication of his own politics, only the museum's wish to stay relevant, as a teaching and learning place for everyone entering its doors and a testament to history of the people of Newark and the United States.



Built in 1885 for Jeannette and John Holme Ballantine of the celebrated Newark beer-brewing family, this brick and limestone mansion originally had 27 rooms, including eight bedrooms and three bathrooms. Part of The Newark Museum since 1937, Two floors of the Ballantine House are interpreted as a suite of galleries called "House & Home," which includes eight period rooms, two hallways and six thematic galleries—all filled with things that might have been found in people's homes from the 1650s to the present.

The Newark Museum, in Newark, Essex County, New Jersey, is the state's largest museum. It holds fine collections of American art, decorative arts, contemporary art, and arts of Asia, Africa, the Americas, and the ancient world. Its extensive collections of American art include works by Hiram Powers, Thomas Cole, John Singer Sargent, Albert Bierstadt, Frederick Church, Childe Hassam, Mary Cassatt, Edward Hopper, Georgia O'Keeffe, Joseph Stella, Tony Smith and Frank Stella.

Usually each person has only one stein of beer during the whole evening and makes it last by sipping very slowly and enjoying every drop.

Some beer gardens show moving picture films besides having beautiful music. At the regular movie-houses and theatres ushers go round with steins of beer during intermissions and the seats have broad arms where the steins can be set down during the acts.

Steins do not always have lids, but those in public places usually do. Perhaps the purpose is to keep the "fizz" from working out too soon.

Alles Kann der Deutsche wagen Fordert's Ehren Pflicht,
Alles kann der Deutsche tragen nur den Durft ertragter nicht.

The Germans venture all if honor and duty demand. They can endure everything--but thirst.



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