

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

By Roy De Selms



Werner's Farewell

By Bill Gee



A Munich Child Stein Story

By George Schamberger



A Bacchanalian Procession on an English Stein

By Salvatore Mazzone



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Direct organizational correspondence to:
Steve Steigerwald
107 Michelle Dr.
Jericho, NY 11753-1831
sassteins@aol.com

Send all editorial items & advertising to:
Prosit Editor, Steve Breuning
3439 Lake George Road
Oxford, MI 48370 or
svcoyote@aol.com

Steve Breuning - Editor
Editorial Staff: Walt Vogdes, Rich Cress, Joe Haedtke

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

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

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

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

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

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

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



Fig. 2 - 1/2-L VBM stein 2904 featuring The Elves and the Shoemaker, The Golden Goose and Cinderella was introduced in 1981. The lid inlay features a view of Cinderella and a photo of the Brothers Grimm.

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

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



Fig. 1. 1/2-L VBM stein 2583 - *Begebenheiten im schwarzen Wallfisch zu Ascalon* (Happenings in the Black Whale at Ascalon)

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

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

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

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

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

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



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

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

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



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

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

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

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



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

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

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



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

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

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



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

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

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

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

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

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

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



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



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



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

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

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

Guten Tag Rotkäppchen, wo gehst du hin?

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

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

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

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

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



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

Hilfe! Hilfe! der Herr Marquis von Habenichts ertrinkt!

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



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

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

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



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

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

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

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



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

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

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

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

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

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

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

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



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

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

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

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



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

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

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

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



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



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

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

Musik erfreut des Menschen Herz.

Music gladdens the human heart.

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



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



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

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

*Gut einschenken.
Voll Maas hat Gott lieb.*

*Fill it well
God loves a full stein.*

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

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



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



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

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



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

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

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



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



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

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

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

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

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

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

Sachs ends the poem with cautionary advice:

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

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

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

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