

# STEIN COLLECTORS INTERNATIONAL PROSIT



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## An Elegant Lady from the Westerwald

By Salvatore Mazzone



Mettlach at the AMOCA Museum

## Mettlach Artists, Motifs and Styles

By Roy De Selms

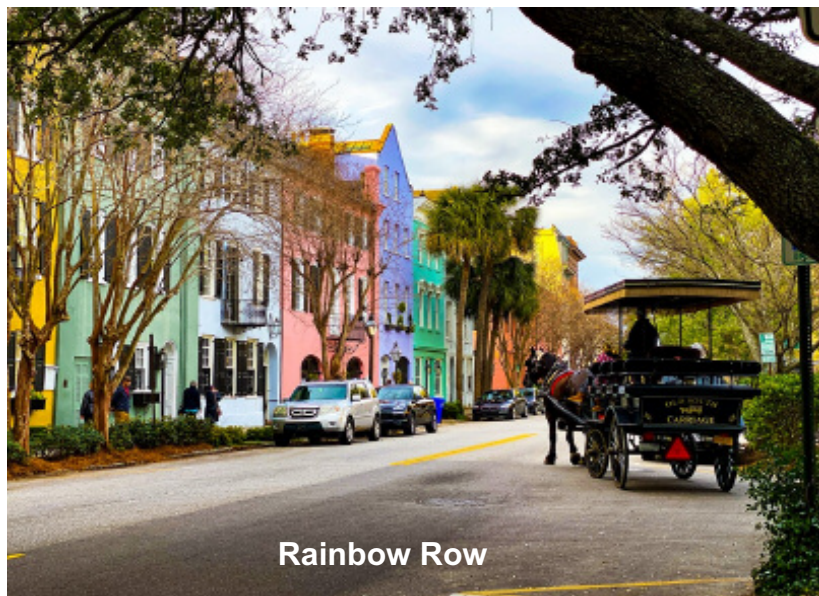


Otto Hupp

Fritz Quidenus

Hans Wilhelm Schultz

Join us in Charleston, SC - August 16 - 20



Rainbow Row

A Brief History

## Brauerei zum Münchener Kindl

By Walter Swett





## Mettlach at the AMOCA Museum - Part 5b

### Mettlach Artists, Motifs and Styles

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

This is part 5b in a series of articles describing 19th Century German history, culture and folklore, and the artists, motifs, 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. For convenience, references to *The Mettlach Book* by Gary Kirsner are abbreviated as TMB.

This article continues to describe VBM styles in chronological order from Medieval to Modern, the VBM artists that used and/or originated them, and the motifs those artists used. Art styles as discussed here are considered European because Asian, African, Persian, Middle Eastern etc. overlapped only minimally with some notable exceptions in the modern era.

**Otto Hupp** (b. Düsseldorf 1859 - d. Schleißheim 1949) was an engraver and heraldic artist who drew more than 6,000 coats of arms and published many printed works. He also provided numerous designs to VBM, although none were signed and stein collectors knew little about him until Thérèse Thomas' survey article in *Prosit*, Sept. 1994. Hupp's personal correspondence and signed sketches preserved by Hupp's daughter, along with artistic traits common to his works, help to identify Hupp's hand. Once you have seen several examples, others are readily identifiable. The magnificent "German Unification" plaque #2013, titled *Reichsadler und Wappen deutscher Städte* (Imperial eagle and arms of German cities), is among his best works (fig. 1). It is a very impressive 27.5" in diameter!



Most—if not all—of Hupp's works for VBM were produced using colored slip glazes, in combination with etched areas. A good example is VBM #2002 (fig. 2), one of Hupp's best known steins. The central image of a shield bearing the Munich Child is executed with colored glaze, while the background is etched. (Note the variation of color within the shield, the child's face and the halo (fig. 2a), versus the uniformity of color in the etched background.) TMB uses the terminology "etched and glazed" for these works, although it is used inconsistently (see VBM "Etched and Glazed", *Prosit*, Sept. 2021).



The original catalog title for this stein is *München mit Bier-spruch* (Munich with Beer Saying). The verse reads

*Wer nie mit einer vollen Maass  
auf einem Münch'ner Keller sass,  
der weiss nicht was vor anderen Völkern  
der Liebe Gott den Bayern gab.*

He who has not sat in a Munich cellar with a full liter of beer,  
doesn't realize how God favored Bavarians above others.

The popular city steins for Berlin (#2024) and Munich (#3043) are shown in figure 3. Although listed as etched in TMB, these steins are actually glaze-colored with an etched background.

The stein in figure 4 (#2012 – *Sinnbilder der Hansa* or Symbols of the Hanseatic League) depicts several emblems of Hanseatic cities. Listed in TMB as "etched and mosaic," it is more properly classified as "etched and glazed," as an examination of the city symbols reveals (fig. 4a).

A highly sought and very attractive stein (#2034 - fig. 5) might be referred to as an "Arabesque" or "Islamic" motif. TMB de-





scribes this stein as "Mosaic", but there is no comparison in either technique or appearance with the ancient Greek "Mosaikos" and Roman "Mosaic" where stone fragments were assembled and fitted together to make the designs. The blue and white color combination with gilded detail is very pleasing. Here we again have glazed lines and etched design backgrounds.

Hupp also had a penchant for Christian religious themes. This is well documented in the vase with symbols of the four evangelists, Matthew, Mark, Luke and John (#1857 - fig. 6), the authors of the first four books of the New Testament. These books were originally written in "Koine" (Classical Greek) because three of the apostles traveled north along the Mediterranean where that language was predominant. (Koine is related to modern Greek like Latin is related to modern Italian.) However, St Mark traveled south to Egypt and founded the Coptic Christian faith still practiced in Egypt, Ethiopia and a few other North African locations.







The Christian theme was carried over to the master stein with St. George slaying the dragon (#2015 - fig. 7). This *Bringkrug* (carrying stein) depicts the legend of St. George and the Dragon which tells of Saint George (280 - 303 AD) of Cappadocia (modern day Turkey) taming and slaying a dragon that demanded human sacrifices, thereby rescuing a princess chosen as the next offering. It is probable that the dragon shown here was actually a crocodile. Crocodiles were not uncommon in Turkey, the Middle East and along the Nile in nearby Egypt. By the 5th century, the veneration of Saint George had reached the Christian Western Roman Empire as well, and in 494 George was canonized as a saint by Pope Gelasius I as being among those "whose names are justly revered among men, but whose acts are known only to God". The VBM title for this stein is *St. Georg mit dem Drachen und Spruch* (St. George with the dragon and verse). The saying reads *Mit Gott und St. Georg* (with God and St. George).

A somewhat similar theme is shown in fig. 8 (#1786 – *heilige Florian mit Drachenhaken*, or Holy Florian with dragon handle), as the patron saint of

firemen saves a city which has been set aflame by the dragon, quenching the flames with beer.

Two very popular trade steins are #1856 (*Deutsche Reichs Post* – Imperial German Post Office) and #2075 (*Sinnbilder der Eisenbahn* – Symbols of the railroad). Both of these steins are a combination of etched and glazed.

A twisted ribbon on the Postman's stein (fig. 9, #1856) bears the toast *Postmanns Heil! stösst an Postmanns*

*Heil* (Hail the Postman! Toast the Postman's well being).

The Railroad stein (fig. 10, #2075), often mistakenly referred to as the Telegrapher's stein, includes the Imperial eagle, telegraph poles and wires, the winged wheel of transportation, and a train engine fueled by Hofbräu Bier on the inlay.

The words on the lid (*Nur immer einen guten Zug*) translate as "Always another good chug," with the same double meanings in German and English.







A set of twelve steins depict trades being practiced at the onset of the 20th century. Three of these which were centuries old by that time are shown in figure 11a (Mason, #2724), 11b (Artist, #2725) and 11c (Brewer, #2728).

Historically, German universities offered education in theology, law, philosophy (including the natural and social sciences and the humanities), and medicine, leading to a professional career. Each stein in the set of eleven so-called “book steins” honors a profession in the form of books bearing the titles and authors that were required reading for that field of study. Figure 11a shows VBM #2001 I (Theology), 11b shows #2001 A (Law) and 11c is #2001 B (Medicine).



It seems fitting to end our review of Hupp's work with the magnificent Hohenzollern and Hapsburg plaques (figs. 12a and 12b) which encompass his favorite themes of heraldry, religion and iconography. These plaques are described in the TMB as etched, but it is apparent that other decoration techniques favored by Hupp are present as well.





**Fritz Quidenus** (b. Freudenthal, Czech Republic 1867; d. Oberschleissheim 1928) was another very prolific designer for VBM, and numerous articles about his works have appeared in *Prosit* through the years. His 6.8-liter masterpiece of “Lowengrin’s Arrival” (fig. 13, VBM #2455) is considered by some collectors (*Prosit* 9/14) to be the very finest stein that VBM ever produced.



Quidenus designed over 30 steins for VBM, and with the exception of those in the BAVARIA line, his designs appeared exclusively on etched steins, all of which are very crisp in appearance. For the purpose of presenting an overview of his works we have grouped his steins into two categories: those showing scenes of ordinary 19th C, German life such as tavern scenes, singing, shooting festivals, cycling,

14



15



16



bowling, etc., and a group of humorous designs with a moral underpinning. Within each group the steins are shown in order of VBM form number.

VBM stein #2441 (figure 14), titled *altdeutsche Zecher beim Würfelspielen* (old German drinkers playing dice), is the lowest numbered design attributed to Quidenus. The hand-colored drawing for this design, signed and dated by Quidenus in 1897 at age 30, was seen on page 14 of the September 2021 issue of *Prosit*. The scene is set in the local tavern (*Kneip*) at the gambler's favorite table (*Stammtisch*).

Next we see a scene of target shooting (fig. 15, VBM #2482), a very popular competitive activity with events held all over Germany. The practice was eventually brought to the U.S. where *Schützen* (shooting) parks continue to thrive to this day.

In the western world, cycling has long been a form of both exercise and competitive sport, as well as a useful and necessary means of transportation. Figure 16 (VBM #2528) shows a group of bicyclists (*Radfahrer*) gathered for a ride.

17



18



Song and music (*Gesang und Musik*) are known to be a means to soothe men's souls. Figure 17 (VBM #2581) portrays a women's choir.

Last, but not least in this category, is bowling (fig. 18, VBM #2958). In Germany this social sport played with 9 pins is called *Kegelspiel* (skittles) and was the forerunner of our bowling played with 10 pins. Almost every city in America has a public bowling alley, and private lanes have been installed in some large estates, including the White House.



In VBM #2582 stein Quidenus turns to a humorous theme with a moral message. The scene shows a jester holding forth from atop a table, while his audience laughs at the fool (figure 19). The obvious moral is that it takes a fool to pay credit to a fool. This has always been the case, but is especially pertinent in today's atmosphere.

One of Quidenus' most popular steins is a humorous portrayal of a Victor von Scheffel poem telling the story of a student who eats and drinks for three days at the Black Whale Tavern in Ascalon (VBM #2583, figure 20). When presented with the bill that he can't pay, the offender is thrown out by the Nubian slaves. The ever true moral is that one shouldn't consume what he can't pay for. This can be applied to today's climate and waste crises, i.e., "Don't misuse what you can't afford to clean up."

Figure 21 (VBM #2809) embracing the story of Faithful Eckart has another moral lesson that continues to be appropriate today as it has always been. Faithful Eckart was a character written about by Georg Wickram in a 16th C farce, and later in 1813 by Johann Wolfgang v. Goethe. The text on the lid reads *Verplaudern ist schädlich, verschweigen ist gut.* (Gossip is harmful, silence is good.). The corollary to this of course is "If you don't have something good to say, then don't say anything at all."

Quidenus was also responsible for several sets of related steins. The first of these depicts traditional occupations (figs. 22a-c): Night Watchman (*Nachtwachter*, #2937), Hunter (*Jäger*, #2938) and Barmaid (*Kellnerin*, #2939, photo credit to Allen Hopp).

Figures 23a-c are another set of three steins representing areas of southern Germany: *Ober Bayern* (Upper Bavaria, #3142), *Tirol* (Tyrol, #3143) and *Schwarzwald* (Black Forest, #3144).

This last set of steins (fig. 24a-c) depicts progressive stages of romance: the meeting (#437/3078), courtship (#439/3080) and the marriage proposal (#438/3080). These steins are marked BAVARIA and made by VBM late in the game in a less expensive format reflecting the economic turmoil in Germany. Their designs foreshadow the style of Poster Art which will be discussed in detail later.





**Hans Wilhelm Schultz** of Hanau was a VBM artist who favored the grandiose as can be seen in these four examples of his work. The first two, 3.2 L. #1851 and 3.1 L. #1817, both have the lip of a pouring stein, and both stand about 18" tall. The second two, 5.7 L. #2102 and 5.5 L. #2126, are truly monumental, standing 23+ inches in height! All four of these masterpieces celebrate the ascendancy of Germany following defeat of the French in the Franco-Prussian war and the creation of the German Empire in 1871. The pride in German traditions and culture is quite apparent.

In the early 1800's, Friedrich Ludwig Jahn (aka, *Turnvater Jahn*) began a movement focused on the value of exercise and fitness, partially in response to Napoleon's repeated aggression toward Germany. This movement gave rise to the *Turnverein* (gymnasts association) formed in many local villages and cities, and provided the theme for VBM #1851 (figs. 25a-c). The 4-F's arranged like an *Eisenkreuz* (Iron Cross) are the first letters of the German words *Frisch, Froh, Fromm, Freiheit* (Fresh, Happy, Pious and Free), desirable goals for all. Note the fencing figure on the left side of the stein (fig. 25b), and the weightlifter with barbell on the right (fig. 25c). Turnvater Jahn is credited with inventing numerous forms of equipment for gymnastics, most of which today are still in use around the world and in the Olympic Games. The presence of oak leaves in the design symbolizes strength, and the seated figure of Germania looks forward to a united Germany in peace. There are also Christian symbols and the Turner's motto *GUT-HEIL* or "good health".

In addition to gymnastics and weightlifting, bicycling was a natural outgrowth of the focus on physical fitness. Schultz employed this theme on VBM #1817 (figs. 26a-c), and like other forms of exercise, it soon became a competitive sport. The cyclist in the central scene proudly displays medals of his past achievements on his chest, and holds a wreath of laurel leaves signifying victory. The banner above his head is a slight variant of the Turner motto, in this



case *ALL-Heil*, meaning health to all. This may be the only Mettlach stein to depict a highwheel bicycle in three separate scenes! Note the other references to transportation: the winged wheel, the train and a man on horseback in the distance.

With stein #2102 Schultz (figs. 27a-c) pays tribute to the importance of the German system of higher education in producing the young men who will guide the nation's future. The side scenes (figs. 27b, c) show two students enjoying the pleasures of song and drink, but in the company of their predecessors who serve as reminders of the responsibilities these young men must bear for their German homeland. Lest there be any misunderstanding of their patriotic duties, Schultz placed the figure of Germania and the shield with the single-headed *Reichsadler* (the Imperial Eagle of a unified Germany) at the front of the stein. The first two lines of the ever-popular song *Die Brevitate Vitae* (Latin: the brevity of life) appear in a banner to the right and left of the Imperial eagle: *Gaudeamus igitur, Juvenus dum sumus*. This provides a convenient link to the fourth of these steins.

Commonly known as the *Symphonia* stein, Schultz honored the great music composers and poets whose busts are seen encircling the upper part of VBM #2126 (figs. 28a-c): L. Beethoven; H.A. Marschner; R. Schumann; E. Geibel; V.v. Scheffel; F.P. Schubert, W.A. Mozart; and F. Jos. Haydn. A complete and comprehensive interpretation of this stein appeared in *Prosit* June 2009, so we only repeat the highlights along with a few other observations.

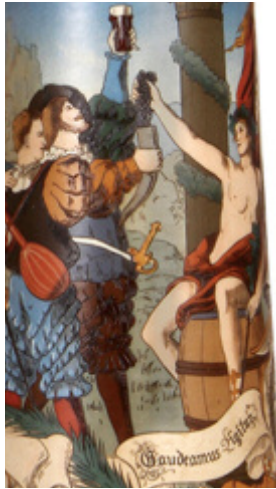
Taken together, the scenes on this stein represent the responsibilities to protect the nation, the unification of the German states as personified in Germania, and the promise of peace and harmony so long as the citizenry is prepared to preserve it. Each scene is accompanied with an appropriate musical score.



27a



27b



27c



which appears below the scene: *Ännchen von Tharau* by Simon Dach. The intensely patriotic love of country implicit in this stein may be conveyed by replacing *Annchen von Tharau* with *Germania*.

*Germania ist, die mir gefällt;  
Sie ist mein Leben, mein Gut  
und mein Geld.*

*Germania hat wieder ihr Herz  
Auf mich gerichtet in Lieb' und  
in Schmerz.*

*Germania, mein Reichthum,  
mein Gut,  
Du meine Seele, mein Fleisch  
und mein Blut!*

Germania, my true love of  
old,  
She is my life, and my  
goods, and my gold.

Germania her heart once  
again  
To me has surrendered in  
joy and in pain.

Germania, my riches, my  
good,  
Thou, O my soul, my flesh,  
and my blood!

28a



28b



28c



The final observation we make about this stein regards the musical score appearing below the lower handle attachment: the first two lines of the famous German student song *Die Brevitate Vitae* (Latin: the shortness of life).

*Gaudeamus igitur,  
luvenes dum sumus,  
Post jucundam juventutem  
Post molestam senectutem  
Nos habebit humus.*

Let us rejoice  
While we are (still) young.  
After a pleasant youth  
After a troubling old age  
The earth will have us.

Johannes Brahms set this poem to music in the academic overture played at graduations all over the world, familiar music which many of our readers will hear played at graduation ceremonies in May/June of each year.

That concludes Part 5b of this series of Mettlach at the AMOCA Museum. I extend thanks to Anna Sanchez, Collections Manager at AMOCA for photographs of items from the Robert Wilson Mettlach Collection, to Walt Vogdes for his careful and thoughtful editing. Part 5c will deal with M. Hein, T. Eyrych, P. Winkel and F. v. Stuck among others.

The center scene features the word *Symphonia* above a seated Germania with a harp and several cherubs surrounding her. Above her head are a lyre, a swan (symbol of peace and loyalty), and a radiant brewer's hexagram. The musical score beneath this scene is the first line of the song *Der Mai ist gekommen* (May has come), meaning that Germania is now in the Spring of life and is coming of age as represented by the central figure.

The left side scene (fig. 28b) shows a student and a Turner (gymnast) joined together to protect Germania against Napoleon and pointing with a rapier to a unified Germany symbolized by the *Reichsadler*. This is further emphasized by the bust seen in the upper left corner: Ernst Moritz Arndt was an ardent and outspoken advocate for a unified Germany. The appropriate score below this scene provides the introductory notes to the song *Auf, ihr Brüder, lasst uns wallen!* (Get up brothers, let's get going!).

The right side scene (fig. 28c) portrays a peaceful life of love and song, beneath a bust of Walther von Vogelweide, a celebrated 12th C. lyric poet who combined love themes with strong political views, apropos of the musical score