

STEIN COLLECTORS INTERNATIONAL

PROSIT

The Beer Stein Magazine

December 2024

Photos From the Road

Sixty Sixth Installment
By Ron Fox



Deutscher Radsportverein Steins (German Cycling Club Steins)

By Steve Breuning and Chris Gatz



Steins of the 15th Deutsche Bundesschießen

By Walter Swett



Exploring Art through German Beer Steins

By Bob Hurley

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Join us in Pittsburgh to celebrate the 60th anniversary of the founding of Stein Collectors International.

SCI's 60th Anniversary Convention will be held in Pittsburgh, Pa at the Wyndham Grand, overlooking the Point. We have negotiated a favorable rate of \$149 per night, run of the house, available three days before and after our event. Reservations may be made through the following link:

<https://book.passkey.com/go/SteinCollect2025>. Or one may call the hotel directly at 412-391-4600 and ask for the Stein Collectors group rate.

The Convention will begin on August 13th and run through the 16th. Pre-convention activities will be on the 11th and 12th. The convention will be kicked off by Fox Auctions and followed by several days of great presentations, stein sales, and other fun events.

Complete information will be appearing in the March and June issues of **Prosit** - **but don't wait, make your reservations now!**

Pittsburgh is easily accessible whether you want to travel by car, by plane, or by train (Amtrak). Also, our hotel rate is available three days before and after our event, consider arriving early or staying after the convention to enjoy the many things to see and do in Pittsburgh. For a complete list, refer to www.visitpittsburgh.com

See You in Pittsburgh

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The 2023 Jack Lowenstein **Prosit** Editors Award went to Chuck Keiser for his article "The Evolution of Westerwald Steins."



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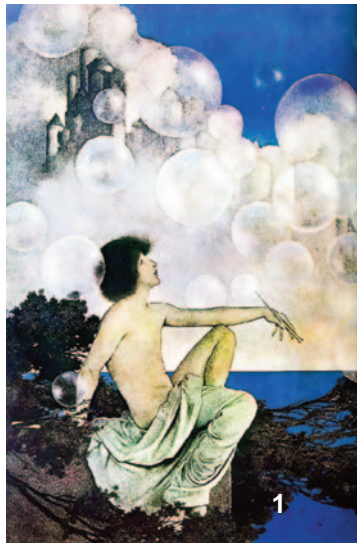
Bubble Glass Gems

(Carl Georg von Reichenbach)

By Eric Salzano

Master Steinologist

This article is a corrected reprint of the same title in the September 2024 issue of *Prosit*. Due to a printing error several sentences had been omitted.



Picture 1 is a painting by Maxfield Parrish titled "Air Castles." The imagery, especially the bubbles in the clouds, always remind me of my bubble glass gems discussed below.

Carl Georg von Reichenbach was born in 1872 in Munich. After he graduated from school he took a cruise on a steamship, he loved the experience so much that he decided to spend the next several years working on a cruise ship. In the mid-1890s he returned to Munich and attended the "Kings decorative arts school." Reichenbach became interested in the "Secessionist" art movement, and he also became interested in glass design and production.

The "Secessionist Movement," sometimes called the Vienna Secessionist art movement began in Vienna Austria by a group of artists in 1897. The group included painters, graphic artists, sculptors, and architects. The movement lasted from 1897 until 1914. Although closely aligned with the art Nouveau style, the "Secessionists" wanted to break away from traditional art styles. The founder of Secessionist arts was Gustav Klimt. Picture 2 shows the style of his painting. Carl von Reichenbach was one of about 50 artists



to join the group which held meetings and had annual exhibitions.

In the early 1900s Reichenbach and Klimt met and become friends with Benedikt von Poschinger whose family owned the Poschinger glass works. This gave Carl von Reichenbach the ability to have his works produced at the factory. The Poschinger glass factory produced Reichenbach's bubble glass to his specifications.

Bubble glass (*Blasenglas*) was created when the melted glass blob was formed. While the glass is in a liquid state the hot glass blob is swirled in a wet piece of wood which created steam that creates air bubbles. Once the glass blob is full of air bubbles the glass is then blown into a mold. After production the glass was beautifully decorated using an enameling process. The process basically takes a finely ground glass powder called "Frit" and mixes it with the paint. The object is decorated with the mix, then refired allowing the glass to bond, which in the reason it does not generally peel or chip off.

Some of the nice characteristics on Reichenbach's bubble glass, I find interesting are the themes painted on the glass, which includes kings, and knights, and maidens as well as other subject matter which were beautifully decorated. Also, some of the larger pieces have copper bands and medallions, they are very well done from a design and craftsmanship perspective. I have found that there were two distinct colors of bubble glass produced. First is what I will call a "blue gray" glass. The second is a green (Pictures 3 and 4).





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Reichenbach first presented his bubble glass creations at the Munich Debechitz Exhibition of 1906. In 1907 Reichenbach bought a home and opened a studio in Berchtesgaden where he enjoyed success as an artist. He enjoyed traveling and created various forms of art including designing furniture, writing poetry, and joining a theater group. At the outbreak of World War One in 1914 Reichenbach, who was 42 years old felt the patriotic duty to join the army. He served as a military truck driver in France and was wounded by an artillery and returned to civilian life. Reichenbach lived the rest of his life in the town of Bad Tölz Germany. In 1920 he founded a treacher group and wrote a song for the 'three kings day celebration' which is held in the town on January 6th every year with a parade, his song has still been performed every year ever since. Carl von Reichenbach died in 1940 at the age of 68.

Although Reichenbach made other very high-end glass objects, making his bubble glass almost a footnote in history, I enjoy collecting them. Their design and execution are excellent. Not something you will find in every collection., to me they are "bubble glass gems".

The following pictures show more examples of bubble glass steins and drinking vessels.



Steins of the 15th Deutsche Bundesschießen

Walter Swett

Dixie Steiners

The Deutsche Bundesschießen (German Federal Shooting Competition) began in 1862 and rules were established that the matches would occur every three years. The first competition was held in Frankfurt and later events were scheduled in different cities throughout the country. Prior to WWI, Munich hosted the shoot two times, in 1881, and 1906. Following WWI, the Nationals convened only six more times, in 1927, 1930, 1934, 1955, 1961, and 1965. The competitions were held again in Munich in 1927 and 1961.

In 1906, Munich hosted the 15th German Federal Shooting Competition between July 15th and 22nd. There were 2700 participants from four different countries who vied for the win at 152 shooting stands.¹

The official stein commemorating the 1906 event was designed by Franz Ringer and finished by the firm Brüder Thannhauser of Munich. It was available in both a ½ and 1-liter version. The design and lids are identical on both. The Brüder Thannhauser trademark can be seen inside the lids of both steins, and each has a five-pin open hinge. The image on the lids is of the Munich Child with a target in each hand (Pictures 1-4).

In the upper left corner of the central scene is the Coat of Arms for the Kingdom of Bavaria encircled with a wreath. This coat of arms was used between 1835-1923 and is comprised of the golden lion of the Palatinate, the red and white rake of Franconia, the lion of Veldenz representing the ruling House of Wittelsbach, the coat of arms of the margraviate of Burgau which represented Swabia, and finally, the blue and white rhombus of Bavaria.⁽²⁾ The central image is of a shooter dressed in traditional garb. The head of the shooter partially obscures an image of the German eagle encircled by a wreath of evergreen



boughs. The twin towers of the Church of Our Lady (Frauenkirche) highlights the Munich skyline which can be seen in the background. The Munich Child is found on the top right of the scene, also in a wreath. Ringer's "FR" monogram is found at the bottom left of the scene (Picture 5). The bottom of the ½ liter stein is stamped with blue ink "Offizieller Festkrug" (Picture 6) while the 1 liter is stamped in blue "Offizieller Festkrug Otto Aigner Eduard Rau Brüder Thannhauser München" (Picture 7).

Franz Ringer and Brüder Thannhauser designed a second stein for the 15th Deutsche Bundesschießen. I have a ½ liter version in my collection. I do not know if a 1-





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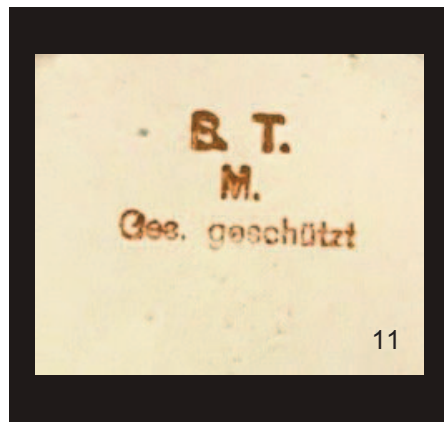


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liter version of this stein was made. It has the same lid as the official stein with the Munich Child holding two targets. The bottom is stamped with a reddish brown ink "B.T.M. Ges. geschützt" (Patent), a mark of the firm Brüder Thannhauser and the firm's trademark can be found inside the lid. The central scene shows the Munich skyline with the Frauenkirche, the Munich Child, a target with a heart in the center, and a marksman. Once again, Ringer's monogram can be found at the bottom left (Pictures 8-12).



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The firm Gebrüder Thannhauser was a Munich artistic pewterware manufacturer and decorating firm that was founded in 1882 by Josef Thannhauser and his half-brother Albert.

A listing and advertisement from the 1900 Munich Address Book (Picture 13) translates to: *Thannhauser Brothers Kaufingerstr. 7 (T 623) (HR) Artistic Pewter Foundry. Glass and Porcelain Factories Warehouse. Brothers Thannhauser, Munich Kaufingerstrasse 7, Telephone No. 623. Artistic Pewterware Manufacturer and Decorators. Manufacturer of Munich beer steins, chalices, ceremonial jugs, drink services, based upon original sketches of the artist. Workshop with hydroelectric power.*

The firm Gebrüder Thannhauser was a prolific producer of beer steins and other wares. In addition to Franz Ringer, they worked with many other well-known artists of the time. According to the Thannhauser Family

History ³, the business was sold to the Bavarian government following the outbreak of World War I because Josef did not want to turn it into an ammunition production plant.

I have a fourth stein from the 15th German Federal Shooting Competition, designed by an unknown artist with the initials "FM" and produced by an unknown manufacturer. This stein is dated 8 Juli 1906 and features a central scene of a court jester carrying a target with the Frauenkirche steeples in the background.

The saying on the stein reads "Probe-Schiessen". The side scenes are Bavarian dialect with the right side reading "Schiass'n macht Jedem a' sackrische Freud," The left side scene reads "Triffst ebbas, freut's Di, Triffst nix, freuts d' Leut," which I translate to: Practice Shooting (qualifying or preliminary round)-Shooting makes everyone damned happy- Hit some-



13



thing you're happy, hit nothing and the people are happy (Pictures 14, 15 & 16). The pewter lid (Pictures 17 & 18) has an image that appears to be the crucifixion of Christ and around the lid is the inscription "15. Deutsches Bundes Schießen München 1906". Inside the lid, it is stamped "Kücheneinrichtung Ed Rau."

Eduard Rau was a well-known distributor and retailer of merchandise in Munich. A 1904 advertisement in the publication *München, Stadt und Land*, describes Rau's business offerings (Picture 19). It translates to: *Selling all types of machines and appliances for personal, hotel, hospitality, and institutional kitchens-kitchen furniture and refrigerators in a large selection of tableware from the supplier Berndorfer Metalwares factory. The general agency of Continental Sparklets Co., Ltd.-Paris. Schüssel's (family name) kitchen and business furnishings magazine-Eduard Rau, Royal Bavarian Purveyor to the Court-Kaufingerstr. 9-10, Munich in the Schüssel Passage-Largest, oldest special warehouse for complete kitchen furnishings-large warehouse with fine copper, brass, nickel, and pewter in a tasteful design. Munich beer steins by first-class designers in a large selection, pewter mugs, pewter steins, etc. with Munich scenes, and a large, illustrated price catalog with over 700 illustrations, free of charge and postage paid upon request*⁴.

Perhaps one of the rarest and most difficult steins to find from the 15th German Federal Shooting Competition in Munich is the Mettlach #3119, etched, 1-liter, butterscotch body with the black



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eagle. Pictures 20 and 21 show the original artwork for the stein. Although neither the stein nor the original artwork has the artist's signature or monogram, the graphics indicate it was created by Otto Hupp, who has been previously identified as the probable designer.^{6,7} The saying on the stein body translates to: "You shooters from North, from South, East, and West, welcome in Munich, the festive nest." The eagle of the central scene is a

representation of the *Reichsadler*, or the Imperial Eagle, evidenced by the fact the artist incorporated elements of that symbol as authorized by Kaiser Wilhelm on August 3rd, 1871 in a directive to Reich Chancellor Bismark "...the black, one headed, rightward looking eagle with red beak, tongue, and claws, without scepter and orb...overlaid with the shield of the House of Hohenzollern...may be brought into use." The colors of the House of Hohen-



zollern were white and black. In Picture 20, the central image depicts a modified version of the Imperial Eagle and for comparison purposes, Picture 21 shows the Lesser Arms Imperial Eagle in use from 1889-1918 during the the Second German Empire.⁸ The eagle is flanked to its right with a bull's eye target medal that displays a shield with the Bavarian blue and white rhombuses while the bull's eye target medal to its left incorporates the Munich Child.

It is suspected this stein was created for consideration as the Official Stein of the 15th German Federal Shooting Competition but lost out to the one designed by Franz Ringer. Perhaps that explains why so few of these steins exist. There are only four known copies of it. The bodies appear identical, but each has a different lid and/or thumblift. There is an inlaid lid; two with flat pewter lids, one with a *Frauenkirche*, the Cathedral of Our Lady thumblift, one with a serpent thumblift; and finally, one with a carved stag inlay. One might consider the possibility of a fifth version with a lid as shown in the original artwork, but to date, I know of none that exist with that lid.

Picture 22 (a,b) provides a frontal view of the stein with the inlaid lid inscribed with "XV-D-BUNDESSCHIESSEN-MÜNCHEN" (XV German Federal Shooting Competition, Munich). The



thumblift is of the Munich Child. The central image of the inlaid lid looks like an upside-down apple with an arrow through it with the date "1906". Perhaps we will never know for sure, but was this image a nod to the shooting skills of William Tell (Picture 22b)? A close examination of this stein shows evidence that the butterscotch-colored finish was manually applied.

According to long-time SCI Member and former owner of the stein with the inlaid lid, Steve Elliott, Paul Gniffke, also a dedicated stein collector specializing in Mettlach steins, found this stein in a small antique shop in the 1960s along the Mendocino, California coast. Picture 23 shows an undated image of Paul Gniffke holding the stein and showing a small portion of his collection. The first mention of this stein in *Prosit* appears to have been in the March 1975 issue. Elliott obtained the stein from Gniffke in 2010.⁹ The stein was sold in a Fox Auctions sale on August 22, 2022, for \$17,000.00.

Pictures 24, 25, 26, and 27 show the stein with the skyline of Munich pewter lid. This version came with either the serpent, or *Frauenkirche* thumblift. The stein with the serpent thumblift was purchased in a Fox Auctions sale on July 26, 2023, for \$5,500.00. The stein with the *Frauenkirche* thumblift last sold by Fox Auctions sometime prior to 2012 but those records are no longer available.

The final version I know of is shown in Pictures 28 and 29 with a pewter lid and carved stag's horn inlay. This stein was sold at the October 19, 2024 Fox Auctions sale for \$8,500.00.

I would love to hear if anyone knows of any other versions of this stein.



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Authors Note: For additional information about the artist Otto Hupp, see the article by Therese Thomas in the September 1994 issue of *Prosit*. I would also like to acknowledge Fox Auctions for most of the photos used in this article as well as the other SCI members who provided information and assistance in compiling it.

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A Book Review by Walt Vogdes

I never saw a Stein I didn't like

By Alvin M. Cotlar, Colonel USAF MC (Ret.)

Alvin Cotlar acquired his first stein some sixty years ago while stationed at the U.S. Army Hospital in Würzburg, Germany. In those days the exchange rate was four marks to the dollar, and in the aftermath of World War II, antiques and collectibles were very affordable. As an example, regimental steins could be purchased in antique stores or at flea markets for as little as \$10 - \$15.

In his new 120 page hard-cover book, longtime SCI member Alvin Cotlar includes a discussion of the scientific rationale for collecting: "The passion for collecting often takes hold at an early age and lasts a lifetime... The desire for humans to acquire and control resources is a constant...a manifestation of the 'hunter-gatherer' instinct." As a result, Alvin has spent more than 60 years collecting steins. His book is a paean to the pleasure, the learning, the friendships and the simple joy he experienced as a collector. It is his hope that this book will serve as an introduction and a guide to new collectors, thus returning to the hobby a measure of thanks for what the hobby has given to him.

This book is not a catalog, it is not an in depth study of manufacturers or designers and it is not a price guide. Written very much in a conversational tone, it is the equivalent of a letter written to a friend who has asked the question "What do you do in your spare time? Where do you find enjoyment? What are all these things you have on display?"

Alvin's personal collection – intentionally diverse - provides the backdrop for his writing.

In Chapter Four Alvin faces the problem that all collectors face at some time – "Where am I going to put all these treasures?" Numerous photos show his steins in situ throughout his home, and the creation of his "Stein Room."

Chapter Five includes photos of about 200 pieces from the Cotlar collection. Each photo is accompanied by a brief description.

Chapters 6 through 16 introduce the reader to 11 different categories of drinking vessels, together with a bibliography and photographs of examples.

Chapter 17 provides photographs of the base marks found on selected steins.

Alvin's personal journey involves a lengthy medical career, including two stints in the U.S. military. He – and his collection – were relocated several times, and while stationed at Homestead Air Force Base in 1992, managed to survive the devastation of Hurricane Andrew.

Anyone who has been collecting steins for more than a short time will recognize and identify with Alvin's story, and the friends he made along the way. "Why does this stein cost more than that one?" "What can I afford?" "Oops, that was apparently a mistake." "What is this stein trying to say?" "Don't hesitate, buy it, it's an opportunity not to be missed!" "It's time to rethink my strategy – I can't do justice to my collection without more room." This book touches all the lessons in collecting that we have experienced ourselves.

Alvin has expressed his hope that the book will be a sound introduction to this hobby, and will generate new members for SCI. What a great Christmas gift!



Looking for a Christmas gift for a son, daughter, nephew or niece?

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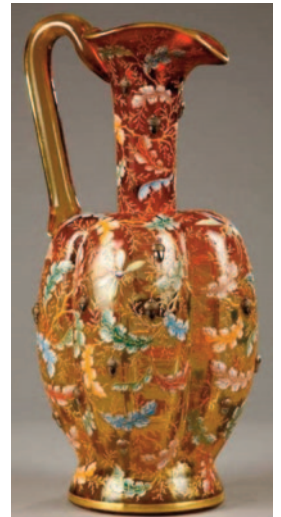
Photos From the Road

Sixty Sixth Installment

By Ron Fox
SCI Master Steinologist

I begin this segment with a group of exotic pieces from various museums both here and in Europe.

The top row begins with a tall cylindrical server, brass and silver in mixed copper with applied dragonflies by Edward C. Moore made for Tiffany circa 1870.



Next is a blown green glass server with gilded pewter overlay decorated with an Art Nouveau woman set on four feet.

The top row ends with a blown Moser Amberina server on a vertically ribbed body. It features a detailed enamel decoration of oak leaves, dragonflies with applied acorns.



The middle row begins with an American Sterling Silver server with a unique snake designed body, handle and spout circa 1885.



Next is a Ulrich Munt Nautilus shell with silver gilt cagework mounts circa 1625.

The middle row ends with an American blown green glass server with fancy gilt silver overlay, Rhode Island circa 1890.



The bottom row starts with a Nautilus shell having silver gilt mounts circa 1580, from the Ashmolean Museum, University of Oxford.

Next is a David Stechmesser Turbo shell with silver gilt mounts formed in the shape of a crane circa 1600.

The last item on this page is a Turban snail shell cup made by Johann Heinrich Kohler circa 1675 Netherlands.



This page begins with a gilded silver pokal with both chased and engraved designs circa 17th century.

Next is a fabulous decanter set with matching cordial goblets and tray. The Art Nouveau floral design is done in a transparent enamel. One of Theresien-thals best work.

The top row ends with a Moser Cranberry decanter with busy grape leaf enamel decoration and applied glass branchwork.



The middle row starts with a Viennese enamel drinking home with silver base mount and body bands.

Next is a porcelain and brass cornucopia Pokal. These look vintage, but were actually made about 30 years ago. They also come with a glass body. They are great looking, but do not be fooled about the age. They are the antique of the future.

The middle row ends with a wonderful enameled goblet over silver circa 1900.



The bottom row begins with a high relief Majolica server. It depicts cherubs frolicking in a garden. A cherub sits on the handle and one riding a horse just below the spout.

Next is a blown overlay glass stein with silver handle, top rim and lid. It has a cut design revealing the cranberry under color. A very striking piece.

The last item is an Amberina Moser glass server with detailed enameled oak leaf decoration and many applied acorns around the body.

We begin this page with an extremely rare stein made from Amber. Amber is a yellowish-brown hard translucent fossil derived from tree resin. It was primarily used in jewelry making. This stein is from the 17th century.

Next is a Schnelle shaped Raeren stoneware stein dated 1591 with an Amsterdam city shield. A rare form for this stoneware factory.

The top row ends with a stein called tigerware. It is from the late 16th century with a Rheinisch stoneware body and period English silver mounts. A real gem.



The middle row starts with a faience stein from the Nurnberg factory. It has a very detailed biblical scene around the steins body. The quality is as good as it get for a faience stein.

Next is a stoneware stein I was unfortunately the under bidder on. It is late 17th century from the Freiberg factory. It has great chip carving and attractive green and white glaze colors. It has a relief pewter Samuel Gunther lid.

The top row ends with a Johann Bottger brown stoneware stein with matching lid. This stein is from 1706, just before he developed white translucent porcelain.



The bottom row begins with a stoneware stein from the Altenburg factory. It has an hour glass shape with vertical stripes. It was made in the early 1700's.

Next is a stoneware stein from the Muskau factory. It features a brown and black circle design. This stein is from the early 1700's as well.

The last stein on this page is carved ivory. It depicts an intricate battle scene. The handle, base and lid are made of brass. It is from around 1750.





The Adolf Diesinger factory produced some of the most colorfully decorated steins. They were individually painted and you can find great variations on the same steins. Their jester character stein was very popular at the time they were made. As you will see from the photos on this page, there is interesting variation to the body and decorated colors.

At a quick glance, the three steins at the top of the page seem to be the same except for their color. Looking closer you notice the second and third have their hands in the same position while the first has his right hand up at his face. Each one is also wearing a different hat.



The hands on the steins in the middle row are in different positions. The first are right in front of him, the second plays an accordion, while the third are in his pockets. Like the top row, each is wearing a different hat. Each stein body came from a different mold.

The greatest variations can be found in the three steins in the bottom row. The hands are different, as well as the collars and faces. Like the others, the hats are completely different. The one in the middle could have been the inspiration to the coneheads comedy routines.



Diesinger steins have become their own category within stein collecting. The Diesinger book by Pat and Gene Manusov brought attention to this factory, but it is their colors and designs that continue to keep them as one of the collectors favorites. What collection would be complete without some examples?

It has been a busy year buying steins for my own personal collection. Here are some I would like to share with you.

The top row starts with an enameled glass stein decorated with a dwarf drinking sitting next to a large keg. It was the unusual wide shape and applied riggery base that got me to dig in my pocket.

A friend found this next stein on the internet. It is a faience stein from the Crailsheim factory. It has a muffle fired green floral design on a pale yellow tin glaze. Thanks Brian.

The top row ends with a late 17th century Muskau stein. It has a dark brown and black floral design.

The middle row begins with a relief majolica stein from the Albrecht & Sons factory in Hildesheim. It has three panel scenes of cats.

Next is a stein from the Munich Workshop factory. Their production was from 1921-1932 and featured wonderful bright runny glazes. This stein is dated 1922 on the body with a Saint George slaying the dragon scene. Love it.

Because of my name "Fox" collector friends keep me in mind when they see steins decorated with fox scenes. The relief brass stein has scenes from the fable of Reynard the Fox of which I will be doing an article on soon.

The bottom row starts with a fabulous cranberry overlay glass stein. It features a deep detailed intaglio cutting of stags in the forest scenes. Its a looker.

Next is another majolica stein with 23 different faces all have different expressions. A completely fun stein.

This page ends with a faience stein from Lower Austria. The front panel is Mary with the Christ child. I was happy to add it to the collection.





This page begins with a stoneware stein from the Westerwald factory. It has a scratched design of a Saxon shield and personalized initials. It is circa 1760.

Next is a stein I had been trying to find for many years. I had seen it in Les Pauls collection and was unhappy to hear it was the only one he was aware of. Thankfully there are now two. It is a character stein made by Diesinger of the head of a fireman.

The top row ends with a barrel stein. The best part of it is the figural inlay lid of a fireman sitting with his equipment.



The middle row starts with a Schierholz character stein of a barmaid. This is only the third one found in full color. She looks good next to my Turkish man in color.

The next stein is also very rare. The first one to ever turn up was at the Washington convention back in 1987. This one is missing the tall flag finial. I hope to borrow the first one to make a mold of the finial.

The middle row ends with a copper stein with a hand chased scene of horses. It came already polished.

The bottom row begins with a faience stein from the Czech factory of Klanerth. I have about a dozen steins from this factory.

Next is a majolica stein from the Hungarian firm of Rudolf Ditmar. It has two different scenes of castles.

Next is another fireman stein. The body has a floral scene and verse. The lid is the reason I bought it. It is in the shape of an early firemans helmet.



Exploring Art through German Beer Steins

By Bob Hurley

German beer steins are not just vessels for enjoying beer; they are also canvases that reflect the art and culture of their time. Throughout the 19th and 20th Centuries, many famous paintings have been depicted on German beer steins, transforming these everyday objects into works of art themselves.

At the 2023 SCI convention in Dayton, Ohio, I was asked to give a roundtable presentation and chose the topic of historical drinking groups, from artwork to beer steins. I've adapted the PowerPoint presentation into an article for *Prosit* so that those who were not able to attend the convention can enjoy the artwork and history of tavern scene images on German steins.



Genre painting developed as an independent subject in Netherlandish painting in the early 17th century. Before this, opulent banquet or feasting scenes always had to be justified as illustrations of biblical stories such as the prodigal son or the rich man and Lazarus, or as mythological gatherings of the gods. The painting in Picture 1 utilizes the story of the prodigal son (Luke 15:11-32) as the basis for a banquet scene laden with luxury and erotic tension.

A small hint as to the biblical origin of the motif is provided by an image within the image in the form of a painting hanging on the back wall, which shows the prodigal son as a swineherd. The Picture in the painting is identical to the young man in the foreground shown raising his costly Römer to a toast, and we recognize him as the prodigal son wasting his inheritance. Otherwise, the image is dominated by the depiction of a luxurious feast containing a plethora of veiled innuendoes: The oyster shells strewn about the floor, the scantily clad woman in the right foreground, the courting couples, and the roasted bird on the table, which is a reference to the ambiguous Dutch verb "voegelelen" or "birding" which can have sexual connotations.

In this portrait-format work, the banquet of the prodigal son is set in the shadowy environs of a 17th-century tavern. It is attributed to Hieronymus Francken II and is part of a private collection, while the painting in Picture 2, also depicting the prodigal son is by his brother, Frans Francken II. This painting is more in the style of an "elegant company" painting depicting well-dressed wealthy individuals.

The painting in Picture 3 is circa 1640 is by Simon de Vos



(1603-1676) represents another image of the Prodigal Son squandering his inheritance. There are often hidden messages inside Dutch art about the evils of drinking and drunkenness including lax morals, nudity, and suggestive images. Oysters are often depicted in these scenes and were considered an aphrodisiac. Women are often depicted playing a lute, which is an early form of guitar, but this is said to represent the female genitalia, and that this symbolized that the woman was open to intercourse.

This image in Picture 4 of the Prodigal Son, is also by Simon de Vos. You will note many of the same motifs as in the other examples. On the left side of the painting is a prostitute with a broom, beating the man who has run out of money. This is a foreshadowing of what happens to the man once his money is depleted.

The image in Picture 5 is a unique double self-portrait of Rembrandt and Saskia depicting his interpretation of the Prodigal



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6

Son hoisting a Stangenglas. The painting is in the Berlin Museum, which may explain how the image came to be painted on the Royal Vienna "style" tankard which was featured in Ron Fox Auctions in 2024 shown in Picture 6. The stein shown in Picture 7 is a 10L stein by J.W. Remy from Lyn Ayers collection.



7

Some of the early non-religious genre scenes were created by painters in the late 16th Century such as the Flemish painter, Pieter Bruegel the Elder (1525-1569), who created festive inhabited landscapes with town scenes, weddings, and village fairs. These were often pointedly critical of human folly and contained messages within the art. In the 17th Century, Dutch artist Frans Hals (1582/83-1666) created lively scenes of realism and everyday life within genre scenes. This painting, in Picture 8, "The Wedding Dance" is in the collection of the Detroit Institute of Arts.

Frans Hals was one of the true Dutch Old Masters, born in 1582 in Antwerp, his family fled during the Fall of Antwerp (1583-1584) to Haarlem where he lived the remainder of his life. He became quite successful and joined the Painter's Guild



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of St. Luke in 1610. His body of work consisted primarily of individual and family portraits, tronies or character studies, militia companies, and allegories of the senses. His painting style used quick and loose brushstrokes which did not focus on extreme detail, and which conveyed character and levity to his paintings.

This painting in Picture 9, entitled "Merrymakers at Shrovetide" is on display at the Metropolitan Museum of Art in New York and is one of the few tavern-style scenes by Hals. Shrovetide, now better known as Mardi Gras, is the traditional period of indulgence before Lent. In the 17th century Netherlands, it



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was also the occasion for theatrical performances by the painters' guilds. Here Hals depicts two stock figures from these plays, Hans Worst, with a sausage dangling from his cap, and Pekelharing, who sports a garland of salted fish and eggs. They flank a richly dressed girl (probably a boy in drag, as women were not permitted to perform on these occasions). Still life elements litter the foreground, evoking both the traditional foods of the festival and an abundance of erotic innuendo. The importance of Hals to tavern scene painting cannot be minimized, as many of his pupils developed the genre including his brother, Dirck Hals, Adriaen Brouwer, Adriaen van Ostade, Judith Leyster, Jan Miense Molenaar, and others.



10

Peasant Tavern Scenes were also created in the early 17th Century, with the best known by artist, Adriaen Brouwer (1605-1638). Brouwer was a Flemish artist who influenced many followers. Brouwer himself was a student of Frans Hals. The painting in Picture 10, "The Smokers" c. 1636 is from the Metropolitan Museum of New York. Brouwer painted



himself in the center looking at the viewer and several of his fellow artists in this painting. The painting in Picture 11, "Peasants Brawling over Cards" is circa 1632-1635 and is in the Alte Pinakothek in Munich. From what I have found researching the subject, he seems to have been the first artist who painted tavern scene paintings. Interestingly, Brouwer only lived to be 34 years old and left behind only about 60 works. He did not sign his paintings, and with many followers, there have been challenges determining which are truly by the artist. His paintings were in the collection of Peter Paul Reubens and Rembrandt. He died in 1638 from Plague. His body was originally buried in a mass grave, but later exhumed and reburied properly in a local church thanks to funding by Reubens and other artist friends. One of his students, greatly influenced by Brouwer was Adriaen van Ostade (1610-1685). In addition, Flemish artist David Teniers the Younger (1610-1690), Hendrick Martensz Sorgh (1609-1670), a student of Teniers, and Jan Miense Molenaar (1610-1668). These artists often depicted peasants drinking and smoking in a tavern often as a moralizing tale or depicting the "low life" of peasants. These were quite popular in the Netherlands and purchased by the Bourgeois middle class to decorate their homes. Jan Steen (1626-1679) also created many genre scene paintings of everyday life, although these were of varied groups and settings, not necessarily within a tavern. The two paintings in Pictures 10 and 11 are wonderful examples of Brouwer's work.

Adriaen van Ostade was a student of Frans Hals but was also influenced greatly by Adriaen Brouwer. His early works often showed tavern brawls, such as the painting in Picture 12, "A Fight" circa 1637. The painting in Picture 13 is one of his later works, circa 1661, "Peasants in an Interior" and shows much greater detail.



Picture 14 represents a great example of a tavern scene by David Teniers the Younger (1610-1690). His paintings show much more detail than that of his predecessors. The scene shows the man playing the fiddle standing on a drum, while one couple mer-

rily dances with the dog barking. Two other men seem to be making advances on the other two women in the scene as others



look on. Many of his paintings show depth by including a second scene in another room at a distance behind the main activity. Here we see a group of men playing cards and drinking in front of a smoky fireplace.

The two examples in Pictures 15 and 16 are by Hendrick Martensz Sorgh (1609-1670), a student of David Teniers the Younger.





17



18

Notice the wonderful stoneware jugs in these paintings.

Here are two tavern scenes by Jan Miense Molenaer (1609/1610-1668) shown in Pictures 17 and 18. Molenaer was the husband of artist Judith Leyster. In the painting above a smiling man lifts what looks like a Siegburg Schnelle while the other two men stare at their friend. In the painting shown below, we see a well-dressed cavalier in high leather boots, plumed hat, and slashed sleeves with a rapier and Bartmankrug on the floor, his foot resting on a soldier's helmet, while behind the man is a lively card game.

Picture 19 is a great genre scene by Jan Steen from the Musee Royal des Beaux-Arts in Brussels called "Love Offering". Quite comical as the man seems to be offering a herring and two onions for love.



19



20

Numerous Dutch and Flemish artists created "Elegant Company" paintings which were in both interior and exterior settings.

Some of these are musical gatherings, others are tavern scenes with drinkers. While they still carry moralizing messages, the main difference between these and the peasant scenes is that they depict well-dressed men and women. This painting in Picture 20 is by Flemish artist Cristoffel Jacobsz van der Lam (1606/1607-1651) and depicts an elegant company in an outdoor setting drinking and gambling. There are two cards on the ground, and he is holding cards behind his back, including the ace of hearts. The card in his right hand appears to be the King of Hearts, which may symbolize that he is attempting a love connection. The woman on the right is playing a Lute, which may symbolize her availability and openness to romance.



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Dirck Hals (1591-1656) was the younger brother of the famous Dutch artist, Frans Hals. This oil on-panel painting in Picture 21 from my collection depicts another example of an "elegant company" painting within a restaurant or tavern. The plate of oysters on the table symbolizes an aphro-



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disiac, and the man with the long pipe appears to be making advances to the woman on the right, who does not seem to be very interested. The waiter is carrying a pheasant pie, as mentioned previously also lends reference to a double entendre. This painting has the artist's monogram and is dated 1645. I couldn't help but notice the resemblance of the man on the left to the Knoedgen character beer stein in Picture 22.

While the stein has been referred to as both a "cavalier" and a "Landsknecht" in various auction listings and books, the clothing and lace collar makes him appear to be a 17th Century Dutch gentleman instead.

17th-century Dutch tavern scene paintings had a significant influence on German tavern scene paintings. These Dutch paintings often depicted everyday life, including scenes of people drinking and socializing in taverns, as well as other ordinary activities such as cooking, cleaning, and playing games.

In Germany, artists began to adopt this style, particularly in the 18th century. The German tavern scene paintings typically depicted similar scenes of socializing, drinking, and dining in a relaxed and informal atmosphere.

However, the German tavern scene paintings often had a more sentimental or nostalgic quality compared to their Dutch counterparts. They often portrayed a simpler, more idyllic way of life, sometimes with a focus on traditional costumes and customs.

Dutch tavern scene paintings had a profound impact on the development of German art, particularly in terms of subject matter and style. The influence can be seen not only in tavern scenes but also in other genres such as still life, landscape, and portraiture.

In contrast to the plethora of 17th Century Dutch and Flemish tavern scene paintings, genre tavern scenes in the 18th Century seem to be much less common, with most being followers or derivative of those from the 17th Century. Searching through art databases, I was unable to find any Austrian or German 17th Century tavern scenes. Only a few Austrian tavern scenes from the 18th Century came up in my search.

The painting in Picture 23 is by Austrian artist Johann Georg Platzer (1704-1761). You can see the Dutch influence on the artist in the 'elegant company' style and yet there seems to also be an Austrian or German feel to the painting. Two more 18th-century tavern scenes by Johann Georg Platzer (1704-1761) are shown in Pictures 24 and 25. These are also in the 'elegant company' style. In the painting in Picture 25, the man on the floor appears to be a musician, he holds his glass aloft,



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apparently too inebriated to continue playing; his tambourine on the floor beside him. A man and woman are playing cards, and a dog watches the antics of the couple at the back entrance. The painting in Picture 24 shows a much more refined group of individuals with a wine or beer jug prominent in the center of the painting. A woman plays a lute looking at the man next to her while the other woman seems to be eyeing the gentleman to her right. The 19th Century brought many more tavern scenes from both Austrian and German artists which is more typical of what we see on German steins.



25



This German tavern scene in Picture 26, from 1827 is by artist Johann Baptist Pflug (1785-1865). It depicts a large number of people playing cards and drinking in the tavern at the front table. There is a great stoneware stein prominently in the center of the painting. At the back table, it appears a man is getting a shave. This painting may be influenced somewhat by the 17th Century Dutch paintings, but the German style and look of the people come across clearly in this work. It is quite the masterpiece for an early 19th-century painting.



Pictures 27 and 28 represent a pair of late 19th-century German tavern scene paintings, quite nicely detailed and beautifully rendered. The painting in Picture 27 is by Peter

Baumgartner (1834-1911) and the painting in Picture 28 is by Rudolf Epp (1834-1910). Both might be considered “flirting scenes” if they appeared on beer steins.

Genre painter Jakob Emmanuel Gaisser was born in Augsburg, Germany, in 1825. Jakob had his first painting lessons under Johann Geyer at the Polytechnic School in Augsburg. In 1842, he studied at the Munich Academy under Clemens Zimmerman and Julius Schnorr von Carolsfeld. Jakob then went on to teach at the Holiday Continuation School back in Augsburg. In 1863, Jakob Gaisser returned to Munich in order to devote himself fully to painting, and he was charged that same year with exhibitions of artists association. Many of Jakob’s works were published during his lifetime as postcards and in magazines. Here we see two works by Gaisser in Pictures 29 and 30. Jakob Emmanuel Gaisser was the father of Max Gaisser. Jakob died in 1899, in Munich.





The painting in Picture 31, by German artist Max Gaisser (1857-1922) is an oil on panel painting in the old Dutch style. While the auction house called this painting "The Pipe Smokers," I would probably call the painting "Jaeger Tales" as the seated man in red seems to be a hunter with his game hanging on the chair and a few more game birds on the wooden floor adjacent to his gun leaning on the chair. I love the detail in the painting, the German Paßglas on the table with the stoneware pouring jug. Looking closely, you can see the ship decoration hanging from the ceiling, the stained and leaded glass window with the buildings beyond, and the Dutch windmill painting on the fireplace mantel. Even the Delft Dutch tiles in the fireplace, some showing old chips can be seen when looking closely.

The painting in Picture 32, by Max Gaisser is titled *Weinfest im Mönchskeller*, while not the same scene as the 4L Dümmler and Breiden steins in Pictures 33 and 34, entitled "Party at the Monastery," these were supposedly based on a painting by Eduard von Grützner. I have been unable to find this exact scene on the steins in a von Grützner painting. The original painting may be in a private collection or may have been lost in one of the wars.



33



34

Franz von Defregger, an Austrian artist, was known for his depictions of rural life and traditional Austrian customs. His tavern scene paintings often depicted scenes of people drinking, dancing, and socializing in a warm and inviting atmosphere. Defregger's works were characterized by their attention to detail and their ability to capture the essence of everyday life in rural Austria.



35

Grandfather's Dance Lesson signed and dated 1872 by Franz von Defregger (1835-1921) in Picture 35 is one of the artist's most famous paintings and appears on multiple German steins. The paint-



36



37

ing itself was sold at Ketterer-Kunst Auction in 2015 for EUR 57,500. Picture 36 is an antique German stein by Reinhold Hanke from the collection of Istvan Szemere and Picture 37 is an enameled glass stein depicting the same scene belonging to Eric Salzano.



This image in Picture 38, by Defregger, *Im Hoangart*, or "Decorating a Hat" shows this young lady decorating the seated man's hat within a tavern. The two men sit at a table with sliced bread and a knife, and another man sits at an adjacent bench smoking a pipe. There are two small dogs at the lady's feet and a goat looks in through a doorway. This painting was just sold at The Dorotheum in Vienna on October 6, 2022 for EUR 44,600. The stein in Picture 39 is from the collection of Alaine Steenbeeke by Simon Peter Gerz, depicting the same scene from the painting.



39



Poachers in the Herder's Hut is shown in Picture 40 is another quite popular painting by Franz von Defregger. This painting was sold in an auction at Neumeister in 2021 for EUR 208,000. The stein in Picture 41 has an image of the same painting and is by Karl Zimmermann c. 1980, from the collection of Istvan Szemere.



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The Tyrolean Salon or Saloon, Picture 42, from 1882 is a great genre scene painting that shows considerable emotion and expression in the faces of the individuals in the painting. This painting is in the Berlin National Gallery. It is the subject of a number of German beer steins, both in exact composition and some with portions of the painting such as the two women alone or with the man in the center. The scene is referred to in The Beer Stein Library as a "flirting scene" and at first glance, that is how many of you may interpret the painting.



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However, after finding the correct explanation online, I can now only see it as such. The scene depicts a German man as the central figure, a city folk-type character, who is vacationing in the Tyrol, but is attempting to fit into the local environs. The two women seem to be laughing at the man who is pretending to be one of them but clearly is not while the other group of Tyrolean men watch in amusement at the aghast look of the central figure. The beer stein in Picture 43 is Dümler and Breiden Mold 476 depicting the same scene from the collection of Otto Lyons and Picture 44 is an enameled glass stein with the same scene belonging to Eric Salzano.



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Picture 45 is another Tyrolean Salon stein after Defregger, this one by Dümler and Breiden, mold #476 from the collection of Harry Gruss, Jr.



45



"To Your Health" or *Zur Gesundheit*, Picture 46, was painted by Defregger in 1890.

This painting sold at The Dorotheum in Vienna in 2013 for EUR 27,140 and was offered at Christie's Amsterdam in auction in 2019 for EUR 25,000-EUR 30,000 but did not sell. The stein in Picture 47 is by Marzi and Remy and is from the collection of Otto Lyons; the stein in Picture 48 is Marzi & Remy #382 from the collection of Serguei Artiouchkov.



47



48

Eduard von Grützner (1846-1925) was an academic painter who studied in various art schools both in Amsterdam and in Munich. Grützner, along with Carl Spitzweg and Franz von Defregger, became one of Munich's leading genre painters in the second half of the 19th century. Von Grützner was known for his humorous and satirical depictions of tavern scenes. His works often featured exaggerated figures engaged in drinking, smoking, and playing cards, providing a satirical commentary on the excesses of German society. Von Grützner's paintings were popular with the middle class, who saw themselves reflected in the humorous and relatable subjects. The paintings Grützner is best known for combining detailed academic rendering with humorous and anecdotal subject matter, often depicting monks drinking. Apart from his monastic pictures Grützner also produced multiple studies of Falstaff, the-



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ater, and hunting scenes and affectionately detailed interior studies, which he often included in his monastic scenes. He also worked as a freelance illustrator, caricaturist, and graphic artist. The painting in Picture 49 is by von Grützner and is entitled [Vorstadtneipe](#) (Suburban Pub) and is circa 1898. It sold at the Ketterer-Kunst Auction in 2019 and sold for EUR 25,000.

The painting in Picture 50 is entitled [In der Klosterschäflerei](#), (In the Monastery Sheep Shop) and is signed and dated 1883. There is a complete provenance and exhibition history with this painting. It was sold in 2021 by Ketterer-Kunst Auction House for EUR 40,000. *Mönch beim Frühstück*, Picture 51, 1890 sold in 2019 at Neumeister Auctions for EUR 8,890. *Cheated*, Picture 52, sold in 2018 by Neumeister for EUR 57,150. This painting in Picture 53 by von Grützner is entitled "Ein-fädeln" or "Threading" and is dated 1882. It was sold in 2020 by the Dorotheum in Vienna for EUR 35,300. "In the Brandy Tavern," Picture 54, is a nicely detailed tavern painting from von Grützner with many characters included. The painting was offered at Christies Amsterdam in 2015 for EUR 70,000-EUR 100,000 but failed to sell. If you are looking to purchase a true von Grützner painting, be very careful as there are many copies out there on the market, some even with a fake signature that are in the



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“style” of the artist but not truly by the artist.

This painting in Picture 55, by Eduard von Grützner “*Jäger latein*” or “Hunter’s Tales” was the basis for a number of German beer steins. This painting sold at the Neumeister Auction in 2011 for EUR 49,530. Unfortunately, this is the clearest image of the painting that I was able to find. The stein in Picture 56 is by J.W. Remy from Lyn Ayers, and the one in Picture 57 is an enameled glass stein from Eric Salzano’s collection, however, there are examples by Diesinger, Girmscheid, Marzi and Remy, Reinhold Hanke,



Reinhold Merkelbach, and J.L. Knoedgen.

Both Defregger and von Grützner were influenced by the broader cultural and historical context of their time. In the late 19th century, there was a growing interest in rural life and traditional customs, which is reflected in Defregger’s work. At the same time, there was a growing concern about the excesses of modern society, which is reflected in von Grützner’s satirical depictions of tavern scenes.

The inspiration for artists such as Defregger and von Grützner’s tavern scenes can be attributed to a combination of the tradition of Dutch genre paintings, their own cultural context, and their personal artistic vision.

There are many more examples of tavern scenes on German steins, which many of you may have in your own collection. Some are taken directly from famous paintings, while others were inspired by specific works or by other beer steins with tavern scenes. While most German steins with tavern scenes are inspired by German tavern scene paintings, it is important to realize that these German paintings took inspiration from the Dutch and Flemish 16th and 17th Century tavern scene paintings and artists such as Brueghel, Hals, Brouwer, van Ostade, Teniers, Molenaer and others.

Not only did beer steins serve as utilitarian objects but they also served as artistic expressions of their time. By featuring famous paintings on their surfaces, these steins become more than just containers for beer – they become windows into the rich tapestry of art history, allowing drinkers to appreciate both their beverage and the masterpieces that adorn their steins.



A Student Fraternal Association Stein for Christmas

By Salvatore Mazzone, Florida Sun Steiners

I long ago decided to take the eclectic route for my stein collecting, and indeed my collection now contains a fairly broad range of genres. Although it's bounded in number and scope by the modest affordability constraints I must impose on it, and there are genres I can never hope to possess, I am pleased with it. But I recently realized that I had no representative examples of the interesting and generally affordable genre of student fraternal association steins (*"Studentenverbindungs-krüge"*) and decided it was time to fill that gap.

After much research, on the day after Christmas 2023 I spotted a newly-listed student fraternal association stein on eBay that piqued my interest. The more I checked out what was represented on it, the more interested I became, and I decided to bid on it. Although the bidding was competitive (there were eight other bidders), I ultimately "won" the stein (Picture 1). It was a nice Christmas present and in a sense a re-gifted one; read on to decipher what I mean by that.

The prize was a 0.4-liter Mettlach 1526 pottery stein; it features a colorful hand-enameled transfer of a student fraternal association's coat-of-arms, or *"Wappen"*, and an engraved pewter lid. Above the *Wappen* is hand painted text proclaiming *"Frankonia sei's Panier!"* meaning *"Frankonia is Forever my Banner!"* Frankonia is the name of the student fraternal association and the exclamation point signifies *"eternity"* or *"forever"* in the context of German Verbindung usage. Such proclamations are typically found above the *Wappen* on student fraternal association steins.

Student fraternal associations arranged with decorating firms for the decoration of undecorated steins made by Mettlach and other manufacturers; in fact, they still do. These were and are used by members at association meetings, for exchanges between members, and as keepsakes. Such



Mettlachs did not carry the decoration number that Mettlach-decorated steins typically did. Thus, my stein had impressed on its base only the 1526 form number and a date stamp indicating it had been made in 1891.

I have identified the *Wappen* as belonging to the Corps Franconia of Karlsruhe, Germany (note the alternate spelling, Frankonia being the older form of the name, Franconia being the modern spelling). The association still exists today and its website can be found at <https://www.franconia-karlsruhe.de/>. I have also identified the associated university, which at the time the stein was made would have been the University of Karlsruhe. Founded in 1825, the university merged with the Karlsruhe Research Center in 2009 to form the present day Karlsruhe Institute of Technology.

There is a wealth of information embedded in the *Wappen*, so let's take a look at it.

In the upper left hand quadrant of the shield is a ribbon with the association's colors, which are green-white-red with silver percussion; these colors are found on the association's ribbons, banners, hats, uniforms, utensils, jewelry and accessories, and also on the

helmet's plume of feathers, or *"Federbusch"*, above the shield.

"Silver Percussion" refers to the silver threads that are sewn at the edges of the association's ribbons; it is also the color surrounding the edge of the shield on the *Wappen*. Colors for new members of an association (so-called *"Füchse"* or foxes) would be reduced by one color, in this case to green-white-green.

Continuing around the shield in the clockwise direction, the next quadrant contains a symbol, termed a *"Zirkel"*, which is used as an identifying mark for the organization. Members would write this symbol following their names on official association documents; it was thus important for members to be able to write the *Zirkel* in a smooth, free-flowing manner with pleasing results.

Along with the first letter of the association's name (F), also embedded in the Corps Franconia Karlsruhe *Zirkel* are the letters V, C and (another) F, which stand for the Latin words ² *Vivat* (Live), *Crescat* (Grow) and *Floriat* (Flourish) – sounds rather like Mr. Spock's Vulcan benediction *"Live long and prosper"* from Star Trek. Can't make out the embedded V, C and F in the *Zirkel*? Take a gander at Picture 2. The *Zirkel* also contains an exclamation point thus signifying *"Franconia Live, Grow and Flourish Forever!"*



In the same quadrant, the text below the *Zirkel* (**18^{XV}_{XI} 39**) reveals that the association was founded on XV-XI-1839, or 15 November 1839. In fact, it was founded by 14 students, including five students from three other already existing Corps (Guestphalia Heidelberg, Suevia Heidelberg, and Hassia Giessen).

Continuing around clockwise, the next quadrant contains a rampant lion (i.e., a lion standing on its hind legs) surrounded by 14 stars. The fourteen stars represent the association's 14 founding students. The lion, which is a symbol of courage, bravery, strength, and valor, serves as the guardian of these stars.

Continuing further around to the fourth quadrant, a pair of crossed swords indicates that the association participated in academic fencing (*"akademisches Fechten"* or *"Mensur"*) back when the stein was made; in fact it still does. Its website states, *"We emphasize ... preserving our student tradition through academic fencing. We practice this as a sport that connects us with the former members of our fraternity, but also with all corps in Germany."*

Mensur is a traditional, strictly regulated form of combat between two male opponents of different fraternal associations using a type of sharp sword called a *"Schlager"*. It is unlike either the swashbuckling sword fights of old movies or the type of fencing one sees in the Olympic Games. Opponents stand a sword's length away from each other and the only permitted movement is the sword arm itself, which is used to slash and block. No swerving or dodging is allowed. Calling it a sport is somewhat questionable since it has neither winners nor losers; nor can it properly be considered a duel since it is not used to resolve disputes. Rather, it is a practice intended to develop character and the ability to unflinchingly stand one's ground and persevere in the face of adversity and danger. You can find video examples of it on YouTube.

Combatants wear body, arm, neck, nose and eye protection and attempt to deliver strikes or smites (*"Hiebs"* or *"Schlags"*) to their opponent. Both the giving and unflinching taking of smites is considered prestigious. In the past, combat typically ended when a combatant received a wound at least one inch long that had produced at least one drop of blood. The resulting scars (*"Schmisse"*) were viewed as badges

of honor and were proudly worn (Picture 3).



However, wounds and bloodshed are no longer required to end a bout in contemporary Mensur. Rather, the end of a combat may be determined by specific rules set by the participating organizations, which can include various factors such as the number of rounds, scoring based on hits, misconduct, and adherence to safety guidelines. I did not see a single Schmiss-marked student in the many Corps Franconia Karlsruhe Facebook photographs I perused.

But I digress. Redirecting our attention back to the Wappen, above the crossed swords are the letters **G**, **U**, and **N**. These letters stand for the association's *"Waffenspruch"* or "Weapon Saying", which for Corps Franconia Karlsruhe is *"Gladius Ultor Noster"*. This is Latin for *"The sword be our avenger"*, asserting the association's commitment to uphold its academic fencing tradition and also, in the case of an insult or challenge, to participate in duels (the latter not being as relevant today due to the prohibition of dueling).

Around the periphery of the shield is the association's *"Wahlspruch"*, or Motto, which is *"In Virtute Honos"*, Latin for "Honor in Virtue". It is self-explanatory.

Now, note that there is more on display on the stein besides the plumed helmet and shield that constitute the Corps Franconia Wappen; there are six flags behind it, three on its left hand side and a duplicate three on its right. The fore-

most green-white-red flags represent Corps Franconia. The blue-gold-red flags behind those likely represent Corps Rhenania Z.A.B. (Zurich, Aachen, Braunschweig). And the green-gold-black flags in the rear likely represent Corps Saxonia Berlin zu Aachen. These Corps were, and still are, part of the *Fünferbund* (League of Five), a special friendship alliance of Corps that have close ties and interactions and meet regularly (website: <https://fuenferbund.de/>). It is peculiar that the flags of the two other members of the Fünferbund, namely Corps Stauffia Stuttgart and Corps Slesvico-Holsatia Hanover, are absent. In any event, the presence of the flags in the background makes the stein a rarer piece than one with just the Corps Franconia Wappen alone.

There was truly a lot going on there! But we're not done yet. Let's now examine the stein's pewter lid (Picture 4).



The lid is engraved with the name *"B. Stoltz"*, the stein's original owner, followed by the association's Zirkel, mimicking how the name would have been signed on association related documents.

Below this is the text *"(xxx.xxx.x)"*. This connotes that Herr Stoltz had held the association's third ranking officer position for two terms and its first ranking officer position, for one term. If he were still in office, the associated *"x"* would appear outside the parentheses, e.g., *"(xxx.xxx) x"*, except perhaps if this was a gift to him as an outgoing officer.

Under that is the text “*Weihnachten*” (Christmas) and below that the text “1899”. Most likely, the stein, whose body was made in 1891, was decorated and had its pewter lid added and engraved in 1899; what it was doing in those undecorated in-between years is unknown.

My Christmas present may well have also been a Christmas gift to Herr Stoltz. If so, it lacks the usual dedication that often appears on gifted student fraternal association steins that denotes the giver and receiver of the gift. Or perhaps Herr Stoltz had gifted it to himself as a memento of his years in Corps Franconia and student life. The story of how it came to Herr Stoltz appears to have been lost in the sands of time.

One last and significant attribute of the stein should be pointed out: there are 24 notches around the rim of the lid. This was not a standard feature and would have been done by the pewterer/engraver at the purchaser’s request or by the owner himself. Several sources in the literature suggest that such notches relate to the number of duels fought and/or the cuts received or given by the owner. However, my research indicates it is unlikely that the 24 notches on this stein relate to either of those things (more about this later on).

Neither Google searches nor email exchanges with the stein’s seller uncovered any information about Herr Stoltz. However, I was able to contact Corps Franconia Karlsruhe through their website and received a response from a gentleman by the name of Maximilian Kies, who held the third-in-command office of *Subsenior*, a position, he told me, that basically combines the roles of Secretary and Treasurer. This is the same position that Herr Stoltz had held for two terms, although I was told the office bore even greater responsibilities when Herr Stoltz held it. We exchanged a number of emails; the following information is the result of that interchange.

Herr Stoltz’ full name was Bernhard Stoltz. He was born in 1878 (month un-

known) in Karlsruhe, Germany. He was admitted to Corps Franconia Karlsruhe on March 7, 1897. He was the second member of his family to join Corps Franconia; the record wasn’t clear as to whether the prior Stoltz had been his father or some other family member. He died in battle in Roieux, France on April 27, 1917 during World War I. A “*Landsturmmann*”, i.e., a Reservist from Baden and the equivalent of a Private in the U.S. Army, he had been called up to fight on the Western Front.

Picture 5 is a photograph of Herr Stoltz taken in 1897, the year he joined Corps Franconia. He was 19 years old.

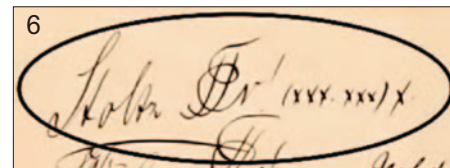


In addition to his two terms as *Subsenior*, Herr Stoltz also held the first officer position of *Senior*, which is analogous to Chairman or President, for one term. In this position he was responsible for organizing events, leading “*Kneipen*” (regularly held Corps gatherings where members come together to socialize, discuss fraternity matters, and partake in various traditions), and representing the Corps externally in meetings with other student associations and with the so-called “*Alte Herren*” (Old Gentlemen). These are members who have completed their studies, serve in a supporting and advisory role, and visit their former university for events and special occasions.

I learned that the “(xxx.xxxx.x)” designation engraved on the lid of my stein is termed a “*Klammerung*” and can be used after one’s name only if the Corps members have determined that the office holder has performed his duties exceptionally well and bestow the honor

at a Corps meeting. I was told that this honor is rarely bestowed nowadays.

Herr Kies found Herr Stoltz’ signature in a *60 Jähriges Stiftungsfest Gästebuch* (60th Association Anniversary Guestbook) showing that Herr Stoltz held the position of *Senior* in May 1899 (Picture 6). It also shows that he had previously served two terms as *Subsenior* and was then currently serving as *Senior*. (Nice job writing that Zirkel!!)



Although Herr Kies was able to locate a Corps Franconia student association stein with a similarly notched lid among the Corps’ collection, he was unable to explain the notching. As to whether or not it was related to *Mensur* combats, he said, “*Counting the number of Mensuren (Mensur combats) on a beer jug is unusual. When Mensuren are artistically marked on an object, it is usually in the form of two crossing swords (Korbschläger). The number of hits distributed or received is never counted. The exact number of Mensuren by Mr. Stoltz cannot be determined. Jugs of this kind with painting and a metal lid, known as ‘Deckelschoppen’, are very popular in the Corps to this day and are primarily used during Kneipen. Therefore, it could be related to old drinking games or the numbers of Kneipen experienced during his active student years.*”

Unfortunately, Herr Kies was unable to locate any information as to whether or not Herr Stoltz had ever married and had children. It was remarkable that he was able to provide as much information as he did since most of Stoltz’ fraternity records were destroyed in a fire that occurred before World War II and the bombings that occurred during it.

In regard to my observation about the absence of *Schmisse* on the faces of Corps Franconia Karlsruhe students in the Facebook photographs I reviewed, Herr Kies said, “*The very formal rules dictating when a Mensur ends are out-*

dated and no longer relevant; each corps is free to end the match at any time. It is true that nowadays there are not as many visible scars, and this can be attributed to several factors: (1) Socially, it is no longer as acceptable to have a visible schmiss; (2) The use of more protective gear (e.g., some towns permit the use of cheek protection) and the prohibition of certain blows; (3) Improved treatment when a bloody blow occurs; (4) The banning of dueling as a result of insults in the 1950s.

"Only a few of us have scars since in Karlsruhe, no blows below the level of the eyes are allowed. Thus, while one may be hit, the hair conceals potential scars. However, this softening of rules is not universal. In some cities, fencing is still conducted in the same way as over 100 years ago. Particularly in Austria, there has been no softening, and it is rare for a bout to end without bloody hits."

My Christmas student fraternal association stein is a good example of how a fairly pedestrian appearing and relatively inexpensive stein can be the gateway to a wealth of fascinating information, history, and tradition. And it's pretty neat to have in my collection one that was once owned by the president of the association!

I have learned much from my foray into student fraternal association steins. There will likely be more of them in my future.

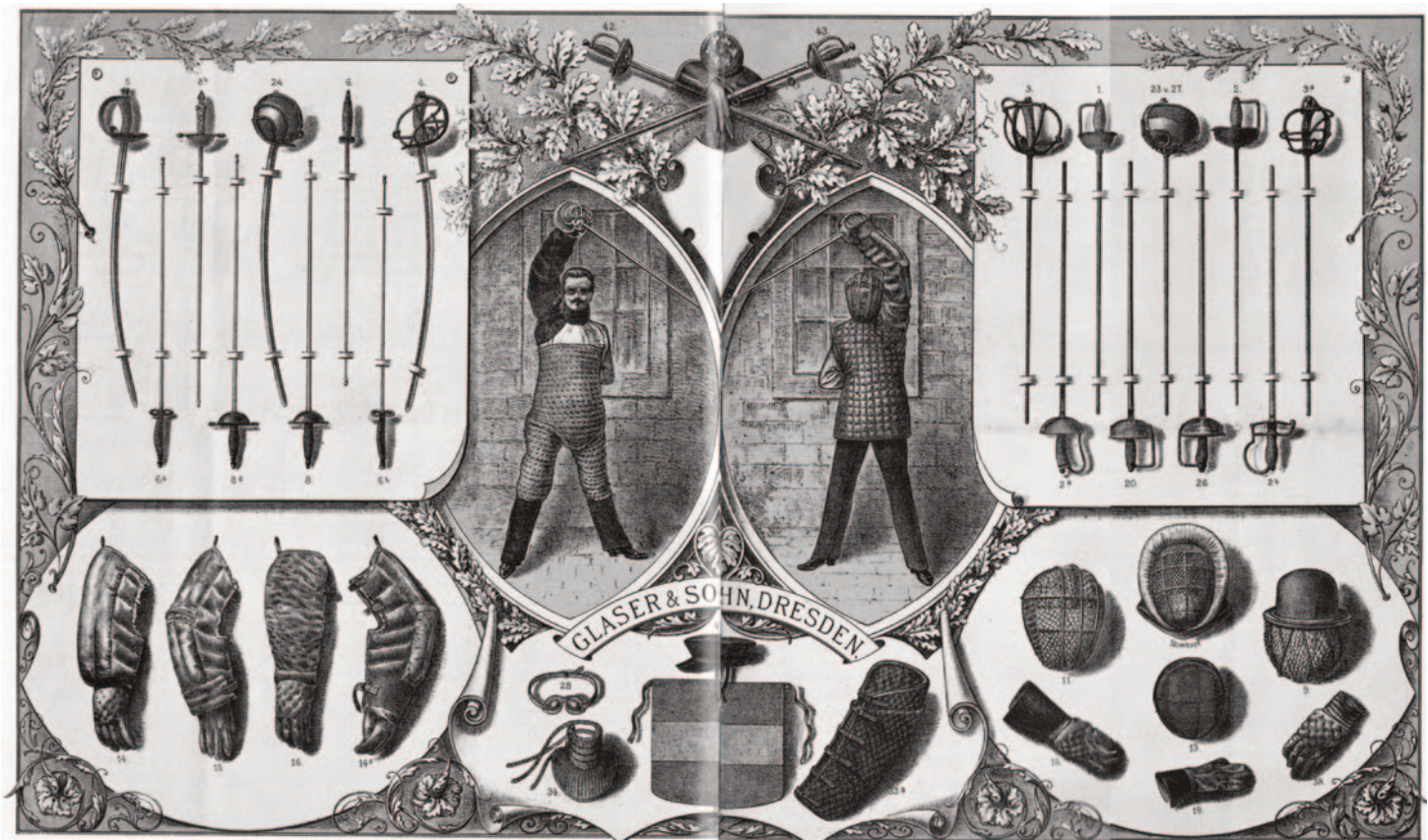
Thanks to SCI Master Steinologist Walt Vogdes for his review of my draft of this article; as usual, his comments and recommendations were right-on. And special heartfelt thanks to Herr Kies of Corps Franconia Karlsruhe for his work in digging-out the information he provided.

References and Recommended Reading:

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8. Vogdes, Walter B., *Student Association Steins*, SCI Reading Room, <https://stein-collectors.org/library/articles/Student/student.html>
9. Heiligenstein, Ron, *German Fraternity Steins*, Prosit, March 1987
10. Private email communication between the author and Mr. Maximilian Kies, *Subsenior* (Secretary/Treasurer) of Corps Franconia Karlsruhe



Below, two pages from an 1895 catalog by Glaser & Sohn, Dresden, offering various swords and protective equipment for academic fencing, or *Mensur*.



Native American Indian Image on Steins

By Ron Fox

SCI Master Steinologist



Hollow Horn Bear, Sioux Chief 1923

In the fifteenth century, when European settlers began to arrive in North America, the continent was richly populated with Native American communities. Hundreds of thousands of people lived in a wide range of environments from shore to shore, each community or nation with its own distinct culture. The centuries that followed the arrival of Europeans were years of tremendous upheaval. The expansion of settler territory and the founding and growth of the United States resulted in Native American communities being moved, renamed, combined, dispersed, and, in some cases, destroyed.

These relocations and changes took place across many centuries, and each individual episode was marked by its own set of unique circumstances, from public negotiations and careful planning to subterfuge and deceit; from declarations of friendship to calls for genocide; from disease, starvation, and bloodshed to perseverance, resistance, and hope in the face of persecution. But all were driven by the relentless expansion of European settlement and U.S. territory, and by U.S. government policies that relegated the independence and well-being of Native Americans to secondary status, if that.

Native American communities today span the continent and continue to grow and change. But the mass relocations and other changes, most notably those of the nineteenth and early twentieth centuries, shaped many aspects of U.S. society in ways that persist today.

The main point of this article is how the public perception of our Native American Indians went from savages that should be feared, to a people that represented strength and honor. The Indian image has been used for sports teams and countless products and their packaging. Here are a few examples.



Heel Replacements for Shoes



Household Oil



Tin litho Brewery Tip Tray



Tobacco Tin



Coffee Tin

How did the opinion toward the American Indian change? We can find the answer to that question in a man named Edward C. Curtis.

At an early age Curtis, became a celebrated photographer, taking photos of the wealthy in the Seattle area. He dreamed of traveling among the Indians, who were rapidly vanishing from America at that time, and making a complete photographic record of their way of life.



In 1906, this enthusiastic goateed photographer sits before the richest man in the world, J.P. Morgan. Curtis was seeking Morgans funding for his enormous project of going among the 80 tribes within America. Curtis was willing to allocate 15 years of his life to complete this task. Morgan ultimately agreed and granted Curtis an astounding \$73,000, equal to 2.5 million today.

Curtis was soon toting bulky cameras across the rough terrain of early 20th century America. Defying drastic weather, axle-busting roads, and Western distances, Curtis finished eight volumes before Morgan's money ran out.

Curtis, endearingly known as "The Shadow Catcher," created a lasting record of a time long gone by, but had a tremendous impact on how we see the American Indian. He paid a heavy price for all his work by losing his wife, house and studio. We owe him our gratitude.

Due to the dramatic change in how the American public viewed the Native Americans Indian, both German and American stein manufacturers used the indian image as decorations on their steins.

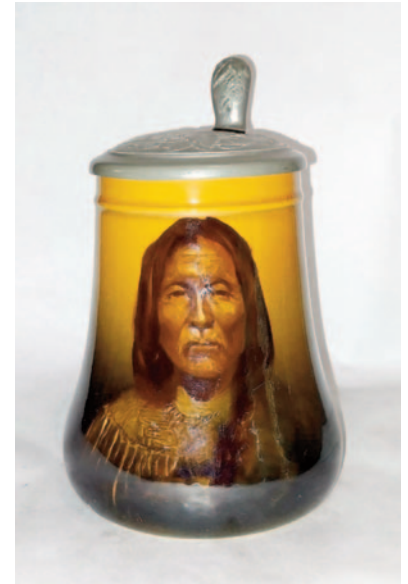
The Ceramic Art Company, better known as Lenox of Trenton, New Jersey, is one of the more well known American porcelain factories. They made a series of steins depicting famous indians. Below is two of them.



Lenox used two different lids on their steins. the Tiffany mixed metal, like what is on these two steins, and sterling silver.



One of the more well known Art Pottery manufacturers was Rookwood of Cincinnati, Ohio. They produced a wide range of items in various art styles. Within their line was a series depicting American Indians, using the photos taken by Edward C. Curtis. They were made in their standard glaze style.



This next stein is from a little known factory named the American China Company of Toronto, Ohio. I don't recall seeing any other stein from this firm. Obviously, their production was not stein related.



Whites Stoneware from Utica, New York was most known for their crocks and jugs. Around 1880 they brought a German pottery to the factory. They understood, due to the large numbers of Germans immigrating to the United States, steins were becoming popular in this country. Whites began a line of stoneware steins. Most included a verse in the German language. Below is a mug for the Iroquois brewery.



Examples from the New Jersey stoneware firm of Wegender Brothers are seldom found. Below is one such mug decorated for "The Indian King", a colonial tavern with enormous American history. It is found in Haddenfield, New Jersey.



Next is a stein made at the Manning Bowman & Company factory located in Meriden, Connecticut. They were most known for electro-silver and nickel-plated wares. Thankfully, they also made a line of steins, like the one below. It is depicting Geronimo who was a famous military leader and medicine man from the Bedonkohe band of the Apache tribe. A name most of us are very familiar with.



A lesser known Art Pottery firm was that of Hampshire Pottery in Keene, New Hampshire. Many of their wares were similar to that of Grueby Pottery, after a potter from that firm joined the factory.

Prior to this, they made a line of souvenir unlidded steins. Below is two with Indian motif.



A competitor of the Rookwood firm was Owens Utopia of Zanesville, Ohio. Their standard glaze was very similar to that of Rookwoods line. The next page begins with two of examples of their items featuring Indian decoration. It is difficult telling the two firms apart from photos.



Next is an American pewter stein with a figural Indian head finial lid. It is engraved "Huckleberry Indians N.Y.A.C. March 26, 1904." This was a social organization made up of New York Athletic Club members meeting in Long Island off the Shore of Pelham Manor. A great looking Indian stein.



Next is another pewter stein made by Reed & Barton from Taunton, Massachusetts. It features a peace pipe and "Kalumet."

Next is the O'Hara Dial factory of Waltham, Massachusetts. Their business was making clock and watch dials for other firms. Once steins became popular in the US, O'Hara Dial purchased stein bodies from the Lenox firm of Trenton and put their lids on them using their clock dial experience. The inlay set into the lids were made of copper with fired on enamel. They then could transfer any subject matter on to these inlays. The next several examples are designed with the Indian theme.



The German stein manufacturers knew what types of steins sold well to the American public. Most included the Indian subject matter for decoration and design on their steins.

There was two highly regarded character stein makers, one was the Schierholz firm located in Plaue, Germany and unfortunately they never made a stein depicting an American Indian. The other firm was E. Böhne & Sons of Rudolstadt, Germany. They were just the opposite making many figural Indian items that you can see in the photo at the top of the page. There is a pipe, vase, tea cup, creamer and match holder. The figural Indian head below was one of their best designs.



The Simon Peter Gerz factory was located in Höhr-Grenzhausen, Germany. This firm had a large stein production line. They made a series of steins depicting four separate Indians. It is helpful that they named each Indian on the stein body.



Chief Wolf Robe of the Cheyenne

Below is a matching plaque to the Indian stein.



These first two steins have an image of High Bear of the Sioux tribe. As you may have noticed, both steins have the same image, but both stein bodies are not exactly the same. They have variations in the base.



Chief Louison of the Flathead Tribe

Albert Jacob Thewalt was another factory founded in Höhr-Grenzhausen, Germany. Below is the only stein they produced with an Indian image. The image is that of well known Sitting Bull.



One more Höhr-Grenzhausen stein firm was that of Adolf Diesinger. They were known for colorful relief and character steins. This Indian character is the only one known. I am still looking for one.



Above is another Diesinger stein depicting Chief Red Cloud of the Sioux tribe.

Next is a small 1/4 liter stein made by the Ernst Dorfner firm founded in Hirschau, Germany. It depicts a female Indian wearing a large feathered headress. It was made as a souvenir for the city of Mt Clemens, Michigan. Probably made for an Indian Pow Wow at that time.



The Wheelock China Company had its connection both in Germany and the United States. They had a large portion of the souvenir market here in the States. They came to learn that they could buy stein bodies in Germany and have them decorated there as well with the souvenir scenes. Once shipped here, they could then deliver to the souvenir locations.

The stein below depicts a young Indian girl and is marked "Souvenir of Willcox, Ariz., Apache Squaw."



This brings this article to a close. I hope this gives you, the reader, a deeper understanding about Americas relationship with the people groups that rightfully owned and lived on our lands for centuries.



Deutscher Radsportverein Steins (German Cycling Club Steins)

By **Steve Breuning** (Michisteiners) and **Chris Gatz** (Thoroughbred Stein Verein)

The year 1816 AD, often referred to as *The Year Without A Summer*, was a period in history where summer temperatures in Europe were the coldest of any on record between the years 1766 and 2000. This followed a volcanic winter believed to be caused by the eruption of Mount Tambora in the Dutch East Indies (now known as Indonesia) in April of 1815. Atlantic Canada, New England, and Western Europe were particularly hard hit with poor crop production and famine.

In Germany, animal feed was a particular problem and resulted in horses, mules, and other pack animals being scarce. This leads us to Baron Karl Freiherr von Drais (1785-1851, Picture 1).



Drais was remembered as an eccentric German Baron from a distinguished family who was always fascinated with mechanical operations. As an adult, he was employed as a noble German Forest Master by the Grand Duchy of Baden. During this time, he was also a prolific inventor. Some of his credited inventions include a machine to record piano music on paper (1812) the keyboard typewriter (1821), the 16-character stenograph machine (1827), the first meat grinder (1840s), and the railway handcar (1839-1845).

With the scarcity of horses, Drais became concerned with the need to have some form of public transportation as



well as a means for himself to more expediently conduct the inspections of the land he oversaw for the Grand Duchy of Baden.

With his thinking cap on, Drais developed what he called the Laufmaschine (running-machine) in 1817 (Pictures 2 and 3). This became the precursor to the modern bicycle and labeled Drais as the Father of the Bicycle.

The Laufmaschine, now also referred to as the Draisine, and Velocipede, was made of wood with two iron carriage tires. As can be seen in Pictures 2 and 3 there were no pedals, no gears, and no chains. (No disrespect to Drais, but I do think Fred Flintstone had a similar thought earlier). A swift walking movement, or running pace, was required to propel the machine. The term velocipede (swift-of-foot) is credited to Drais and for more than 50 years was the accepted descriptor for a human-powered vehicle.

The popularity of the Laufmaschine was rapid but only lasted a few years because of inconvenience and safety concerns. Concern for velocipede safety dominated the 1820s-30s resulting in new features being added as well as training classes for new riders (early drivers education, Pictures 4 and 5).

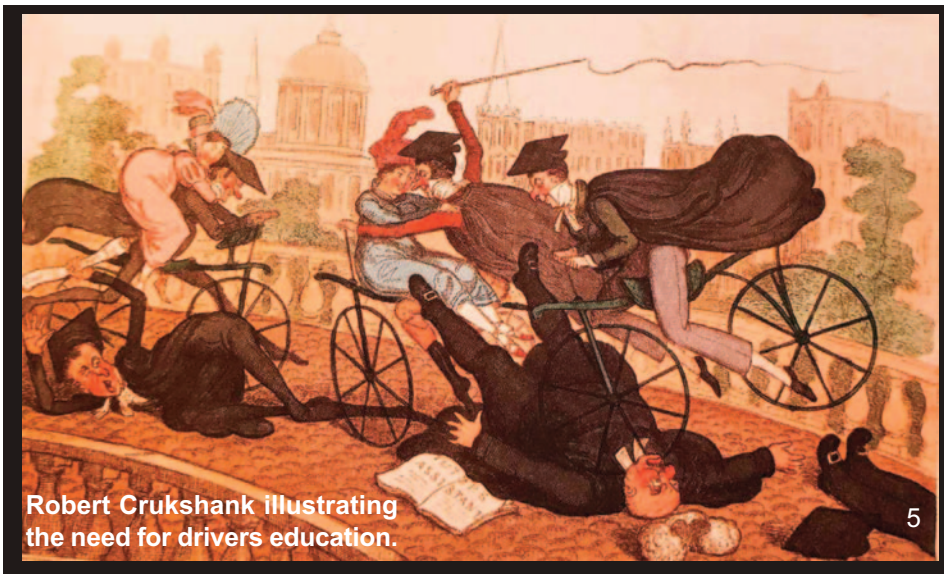
The following is a quick summary of velocipede advancements:

1817- Baron Karl Freiherr von Drais invents the Laufmaschine (running-machine Picture 2).

1818 - Dennis Johnson, a British coachmaker modified Drais' design to have a more curved design (Picture 3)



Robert Cruikshank
(1789 - 1856)



which allowed the use of larger wheels without raising the rider's seat, but was still the same design. He called his machine the *velocipede*. Johnson was reportedly not happy that the British public adopted the names "hobby-horse" or "dandy horse."

1853 - Philipp Moritz Fischer invents the pedal crank "Tretkurbelfahrrad."

1860s – Pierre Michaux of Paris patented pedals and refined cranks for the front axle. Larger front tires were added to help absorb road roughness, especially cobblestones intending to improve general comfort. However, because of its rigid frame and iron-banded wheels it was a very rough ride. In England and the United States the velocipede earned the name of "bone-shaker."

1870 – Frenchman Eugene Meyer made a bicycle with large front wheel and a smaller back wheel. Known as the "Ordinary."

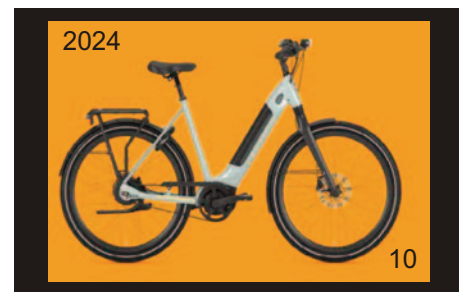
1871 – British inventor James Stanley modified the bicycle to have a larger front wheel and much smaller rear wheel. He also used ball bearings, solid rubber tires, and the first hollow-section steel frames. This reduced weight and made for a much smoother ride. He called his bicycle the "Ariel" but it popularly was referred to as the "penny farthing" (Picture 5 and 6). The high-wheel bicycle faded out because of its difficulty to ride and safety con-



cerns. Falling to the side and forward were common. It does remain as the most frequent image on beer steins.

1878 – British engineer H.J. Lawson, in conjunction with Singer & Company, made the first bicycle with a chain and rear drive. It was called the "Bicyclette."

1885 – British machinist John Kemp Starley (John Stanley's nephew) started production of his safety bicycle called the "Rover." This kicked off the "Golden Age of Bicycles" and is regarded as the first model of the "modern" bicycle (Picture 6).



1900 - The common bicycle design now consisted of a diamond-shaped frame, made from metal, pneumatic rubber tires, roller chain, one gear, and coaster brakes. This design was relatively unchanged for more than 50 years (Pictures 8, 9, 10).

As the bicycle became safer and easier to ride, its popularity rapidly increased. Clubs and organizations were formed. One organization was the German Cyclists' Association (*Deutsche Radfahrer-Bund, DRB*). It was founded in Leipzig in 1884. The DRB was established to organize/coordinate the interests of clubs. On January 23rd, 1886 The General Cyclists' Union (*Allgemeine Radfahrer Union, ARU*) was founded. It later became known as the German Touring Club. The ARU was oriented towards the interests of individual cyclists and cycle touring. Clubs belonged in the DRB; individuals belonged in the ARU. In 1919 the DRB and ARU merged to form the German Cyclists' Association (*Bund Deutscher Radfahrer, BDR*).

During WWI the ARU ceased to exist. It was re-established in 1920 again as part of the German Cyclists' Union. In 1924 the BDR became a founding member of the Association of German Cycling Association. This had the sub-name *Schutzgemeinschaft deutscher Rad-und Krafttradfahrer* (Protection Association of German Cyclists and Motorcyclists). It represented the interests of independent amateur cycling associations and set the standards for competition regulations for touring, time trials, and road and track competitions to name a few.

The BDR was dissolved in 1933 after Hitler took control of Germany and established the Nazi Sports Body. The Nazi Sports Body was eliminated in 1945. The BDR was re-established in 1948 and remains the national governing body of cycle racing in Germany.

The brief history provided sets the stage for the steins in this article.

Our first two steins represent the ARU.

The first stein (Picture 11a) is a 1/2L unmarked print under glaze porcelain stein. It has a nice pewter lid with an eagle thumblift.

The central image on the stein is of a high wheel bicycle with an eagle steering it. Beneath the eagle is a banner with the words "All.Heil!" which means "All's Well" or often "Safe Travels." According to Roy De Selms this was the motto of the regular cyclists (non-socialists). "All Frei" (All Free) was used by the socialist workers. *All Heil* is common on most bicycle steins.

Underneath the central image it says "Allgemine Radfahrer Union" which we know means ARU - "General Cyclists' Union" or "German Touring Club."

On each side of the central image is a shield. On the one side (11b) is the Imperial Arms of Germany and on the other side (11b) is the Imperial Arms of Austria.

Inscribed on lid is "Für ihren fahrenden haupt konsulate Saar & Blies 1899 Alb. Marer." This translates to "For their



11a

travels donated by the main consulate of Saar & Blies 1899 Alb. Marer." Saar & Blies was one of the organization's consulates. The stein also has a lithophane of a cheerful high-wheel bicycle rider (Picture 11c).

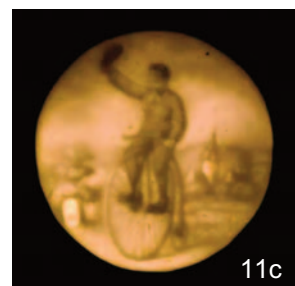
The next stein (Picture 12a), is another 1/2L unmarked print under glaze porcelain stein. This stein (c1900) with its beautiful blue coloring also shows a central image of a high wheel bicycle with an eagle steering it. Beneath the eagle is a banner with the words "All.Heil!" Underneath the central image it says "Allgemine Radfahrer Union." Again on each side of the central image is a shield with the one side is the Imperial Arms of Germany and



12a



11b



11c

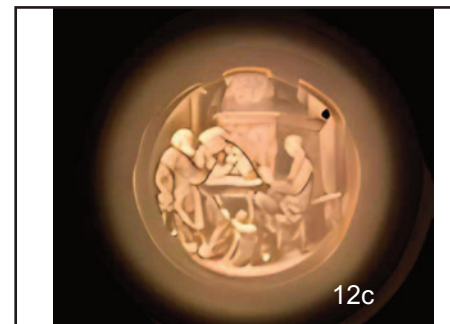
on the other side is the Imperial Arms of Austria.

The thumblift has the §11 symbol as its center point (Picture 12b). This symbol from the article of law, "Es wird fortge-soffen" – "Keep on Drinking!"

The stein has a lithophane of three men in a tavern (Picture 12c).



12b



12c

Our next three steins are from the German Cyclists' Association (*Deutsche Radfahrer-Bund, DRB*). Again, the DRB is now commonly referred to as the German Cyclists' Association (*Bund Deutscher Radfahrer, BDR*).

The first stein (Pictures 13a,b,c) is a .4L glass stein with tan colored enamel coating manufactured by Hermann Wenning in Erfurt. The company was founded in 1871 and this stein dates c1900. It is printed under glaze with a simple pewter lid. Its only decoration is that of the DRB logo. An interesting aspect of this stein is that it has beer level indicators on both sides. The Wenning mark can be seen on the bottom of the stein.



13a



13b



13c

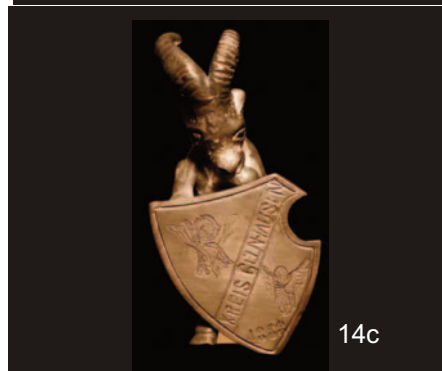
The second DRB/BDR stein (Pictures 14a,b,c) is a 1/2L etched Marzi & Remy stein #955. It is the full color version with a rare inlaid lid bearing the DRB logo. The central image is that of a high wheel bicycle rider. The rest of the stein's body is a wrap around floral pattern. The thumbflut is unique in that it is a ram holding a shield engraved with "RV Kreis Selnhhausen 1888." Which means "District of Selnhhausen, 1888."



14a



14b



14c

Our third DRB/BDR stein (Pictures 15a,b) is a 15 1/2 inch tall (base to top of finial) 2L pewter stein c1900. Its central image is an engraving of the DRB logo. On one side of the stein is an oak leaf and acorn floral pattern, the other side is of a leaf and berry design. The inscription "Ihren Wunderfahrten zum Andenken. Herm. u. Louise Holzmüller Jun.21." Meaning: "In memory of your wonderful journeys. Herm. and Luise Holzmüller Jun.21." surrounds the DRB logo.



15a



15b

Stuttgart has a rich history of cycling and sports clubs. One club is the "1899 Wanderlust Radfahr Club - München AU" (1899 Desire to Travel Bicycle Club - Munich AU) which was founded in Stuttgart in 1896. Munich AU refers to neighborhood "AU". It continues to be active today, with a focus on both competitive cycling and recreational riding.

This unmarked ceramic, Print Under Glaze stein is 1/2L with the central image being of a shield for the club. It's marked 1899. The stein has a detailed pewter lid which has an image of a High-Wheeler & "All Heil" (Pictures 16a,b).



16a



16b

Pictures 17a,b,c show a stein from the "Wanderfalken Radfahr Club – 1902 Nürnberg" ("Peregrine Falcon Cycling Club"). The Peregrine Falcon is the fastest animal – diving at 240 mph (380 kmh)! The Wanderfalken was established in 1893 in Berlin and sought to promote cycling as a means of both exercise and exploration.

The stein for this club is a 1/2L, ceramic, Print Under Glaze, from an unknown manufacturer.

The Wanderfalken Radfahr Club continues to be active within the German cycling community



17a



17b



17c

Our final stein (Pictures 18a,b,c,d) is actually for an American cycling club. It is a high-wheel bicycle stein for the "League of American Wheelman" (L.A.W.). The league was established in New York City, 1880.

It is a 1/2L porcelain character stein-Porcelain (1/2L) manufactured by Schierholz & Sohn c1900. Its central image is a ribbon with "L.A.W." It has a detailed finial and a lithophane showing a man falling off a high-wheel bicycle.



18a



18b



18c



18d

The following is a list of some of the important early cycling groups.

1. **Allgemeiner Radfahrer Union (ARU), 1883**, was the largest cycling organization in Germany, cyclists' rights and better infrastructure. Nürnberg.

2. **Radfahrerverein Germania, 1905**. Established with its main purpose as was the promotion of cycling and sociable sporting camaraderie. It was one of the first to have "artistic" cycling and became involved in competitive events. Ronshausen.

3. **Deutscher Radfahrer Bund (DRB), 1884** aimed to represent cyclists' interests on a national level and organize competitive events. Leipzig.

4. **Radfahrerverein Solidarität, 1896**. In May 1896, 18 delegates from cycling clubs from twelve cities decided at the 4th Congress of Workers' Cyclists in Offenbach to form the "Workers' Cyclists' Association Solidarity". "Standing together and for one another" was the basis of the club. The workers' cyclists Association made political history. Offenbach am Main.

5. **Radfahrerverein Wanderlust, 1894**. Its focus was on the maintenance, promotion, and dissemination of physical exercise, especially cycling and youth sports. Mainz.

6. **Radfahrer-Verein Sturmvogel, 1898**. (Radfahrer-Verein Ahrweiler-Neuenahr) The club was early in having an emphasis on racing and competitive events. Dortmund.

7. **Berliner Radfahrer-Club, 1901**. Now a well-known organizer of cycling races. In addition to cross-country races in Berlin's Viktoriapark and the Rund circuit race in Kreuzberg, track races and cinder track races were also organized. Berlin.

8. **Münchener Velociped-Club, 1869**. From the beginning, the clubs emphasis was on speed. Every velocipedist had to take a driving test and was given a license plate for his vehicle. Credited by many as making racing a regular part of Oktoberfest. München.

9. **Frankfurter Radfahrer-Club, 1893**. The club is committed to promoting cycling in all its facets. Frankfurt.

Clubs 1, 3, & 5) played a significant role in the development of cycling culture in Germany, organizing events, advocating for better infrastructure, and fostering a sense of community among cyclists



While cycling clubs existed throughout Germany, in the late 1800s Nürnberg was the "hub" of cycling due to its manufacturing expertise. In 1900, there were more than 50 cycling clubs in Nürnberg. Since cycling clubs were and still are mostly social clubs – beer was and is involved, and their beer steins are treasured (LOL).

To conclude: Drais, in 1848, publicly renounced his noble title and adopted the name "Citizen Karl Drais" as a tribute to the French Revolution. In 1851 he died penniless.

References:

1. Herlihy, DV. *Bicycle - The History*. Quebecor World, Taunton, MA. 2004.
2. DK Illustrative Publishing. *Bicycle - The Definitive Visual History*. Penquin Random House, NY, NY. 2016.
3. Information on all cycling clubs is available by an internet search of its name.



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