

STEIN COLLECTORS INTERNATIONAL

PROSIT



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The Beer Stein Magazine

September 2018

**Knight, Landsknecht or Cavalier -
Who is on your Beer Stein?**
by Bob Hurley



**Photos From the Road
48th Installment by Ron Fox**



**"Rules of Competition" of
German Shooting Festivals
by Steve Breuning**



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Seal of the Kannenbäcker - 1717

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To all SCI members, we need your help!



From Prosit, December 1991: Jim DeMars, 2nd vice-president and membership chairman, reported a current membership of just over 1600 and anticipated reaching 1650 to 1670 this year. Jim reported that he received 170 letters of inquiry, 97 of which came from the February issue of the Delta inflight magazine. He stated that more new members were enrolled in SCI this year than any year since 1982. He gave special recognition to Les Paul for introducing 65 new members.

That was then, this is now. Today our membership stands at less than 600 members. SCI needs every member to help reverse this trend. Please send your ideas and suggestions to our VP-Membership, George Felty (naturedogsocean@yahoo.com), and watch this space for updates.

Let's start the ball rolling by each of us giving a friend, family member or co-worker a birthday or Christmas gift subscription to *Prosit*. Rates are shown below. It's easy, and each one makes a difference!

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History with a Twist

By Ray Orrock

Alameda Times Star, 10-19-1988

Ray Orrock's quirky columns entertained East Bay readers for more than 36 years.

This is the time of year – five or six weeks into the football season – when doctors' offices become jammed with men suffering from an affliction known as Snacker's Syndrome.

Snacker's Syndrome attacks the fingers of both the right and left hands, but in different ways. The fingers of one hand exhibit symptoms of mild frostbite (a disorder doctors call Bud Blight) which results from holding a cold glass of beer for long periods of time.

The fingers on the other hand, on the other hand (Say! I like that!), become rough and chafed with a disorder known as Fidget Digits, which comes from repeatedly thrusting the fingers into a bowl of salted pretzels, producing a sort of sandpapering effect on the fingertips.

The first disorder can be treated in a number of ways, but the only cure for the second requires that the patient stop eating pretzels while watching televised football games. There is no recorded case of any patient having followed his doctor's advice in this regard.

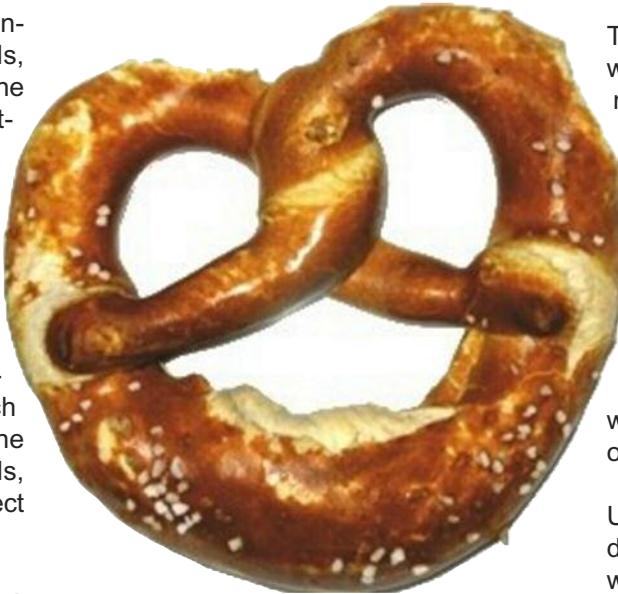
Very well. Since you *will* insist on ravaging your extremities in this manner, I have decided to write a public service column today and fill you in on the history of the Pretzel.

Pretzels were invented by a European monk in one of the monasteries of southern France. His feat has come to earn him the title of "the Pretzel Monk" (and he should not be confused with the monk who invented the potato chip, who is now known as the Chip Monk.)

Nobody knows the monk's name, but we do know how the pretzel came to

be invented. (This happens a lot. Nobody seems to give a damn about names anymore. I think it's rotten.)

It seems that, one day, this anonymous monk was fooling around with the strips of dough left over after bread-baking. He twisted the floury strands into a shape that he felt represented children's arms folded in prayer. He was so tickled by this novel shape that he baked up a batch of the doughy twists and gave them out to the children he sometimes taught, as a little reward for learning their prayers.



That's what he called them, in fact: "**little rewards**" – which, in Latin, is *pretiola* – and it didn't take the beer drinkers of Austria and Germany long to slur that into *pretzel*. (No one is sure how the pretzels got across the Alps and into Austria, but it's unlikely the beer guzzlers received them for learning their prayers.)

Pretzels were used in early days as part of the marriage ceremony, symbolic of the nuptial knot.

It is possible that this symbolism was more appropriate in the case of the groom, who frequently appeared brittle, twisted, and with a glazed look – as a result of his bachelor party the night before.

The first pretzels, made of bread dough, were soft. There weren't any crisp, crunchy pretzels for quite a while.

Legend has it that a young man, tending one of the ovens where pretzels were being baked, fell asleep and let the fire go out. When he awoke, he fired up the furnace with greater heat than usual and – thinking that the pretzels hadn't baked long enough – let them stay in the oven twice as long.

The result was the crunchy pretzel we know today. And the moral of the story is that a little nap in the middle of the afternoon will help you perform great deeds later in the day, particularly if you're stupid.

The first commercial pretzel bakery was opened in Lititz, PA, in 1861, by a man named Julius Sturgis. The bakery is still operating and, all by itself, has turned out enough pretzels to service an entire bowling league.

Perhaps the best news for television fans is that pretzels have a relatively low calorie count. There are only 1,700 calories in an entire pound of pretzels, which means that you can wolf down half a bag and consume only about 600 calories.

Unfortunately, the beer you wash them down with is loaded with calories, which may explain why your bed keeps collapsing in the middle of the night.

There is also less fat in pretzels than in almost any other popular snack you can think of. This is also helpful, since the only way you can reshape fat is through exercise – a form of endeavor foreign to many television watchers, who tend to find themselves breathing hard after adjusting the vertical-control knob.

So there you have the pretzel – a delicious snack with religious origins, European upbringing, very few calories, virtually no fat, and a distinguished career. A veritable reservoir of continental chic and crunchy integrity.

How long it can sustain the enviable image, however, is hard to say. Particularly if it keeps hanging around with that rowdy television bunch.

Convention plans

Back to Germany in 2019!

At the 2018 SCI Annual Convention in Richmond, VA, the board of trustees voted with a large majority to return to Germany in 2019. During the last two German Conventions, in 2002 and 2008, we explored southern Germany, Munich and Bavaria, and the nice Swabian surroundings of Bad Schussenried. In 2019 we will have new experiences and new impressions in northern Germany, viewing more of beautiful Germany and learning more of German history and traditions.



Image credit: Freepik.com

Berlin - the old and the new capital of reunified Germany - was chosen to host the 2019 Stein Collectors International annual meeting; Berlin is actually without any doubt the most exciting city within Germany. **You will be surprised by what Berlin offers for all of you!**

SCI has asked Master Steinologist and professional tour operator Dr. Beatrix Adler to prepare the tour program for the get-together in Berlin, followed by an optional 8-day round trip through the New German Federal States (formerly the GDR - and since 1990, reunified Germany).

Exact dates are not yet determined, but we expect the time to be between mid-July and mid-August with reasonable airfares and the best hotel rates that we can negotiate for a centrally located city hotel. This will also be an opportunity to bring your grandchildren to Germany, too!



Discover Berlin and it's beautiful surroundings.

The one-week program in Berlin will be more a sightseeing tour through the city - and not a usual convention inside a convention hotel (although the SCI required business meetings will take place). We will not rent expensive inside meeting spaces, hospitality and stein sales rooms, but explore the many interesting sights in both former Eastern and Western parts of Berlin. There will be three bus trips with local guides. Day 1 will take us to Berlin Mitte, from Alexanderplatz (with the World Clock and TV Tower) to the Brandenburg Gate.



Day 2 concentrates on West Berlin between Charlottenburg Palace, Kudamm and the Kaiser Wilhelm Memorial Church.

Day 3 is focused on East Berlin, with Checkpoint Charlie, the Berlin Wall at East Side Gallery and Potsdamer Platz - to name only the top sights!

There will also be a one day excursion to Potsdam, famous for Sanssouci Palace and gardens, the former summer residence of Frederick the Great, and for Cecilienhof, having been the location of the Potsdam Conference in 1945. Both places became a World Heritage Site in 1990 under the protection of UNESCO.



Photo credit: Architravel

We will also have a special tour of the German parliament Reichstag and visit the glass cupola, have the afternoon tea at the legendary Hotel Adlon, and there will be enough free time to explore museums (Berlin offers more than 50), antique shops, fashion boutiques or the Berlin zoo on your own.

Dinners are planned to be on top of the Berlin TV Tower (with a phenomenal view over the whole city), in the Berlin Hofbräuhaus at Alexanderplatz, on a Spree River cruise and in Augustinerbräu Restaurant at Gendarmenmarkt. There will be more free time to explore German beer culture in one of the many small breweries who produce their own craft beer -



Photo credit: GetYourGuide.com

or you spend a sunny afternoon in one of Berlins many idillycally located beer-gardens.

Optional: 8 days post convention tour

For those who would like to extend visiting Germany, we will have an optional 8 day "former GDR discovery tour" (starting and ending in Berlin). It will bring you to Magdeburg, Erfurt and Weimar (with their picturesque city centers), to world famous Wartburg, Leipzig, Naumburg (with the unique Uta statue in the cathedral), Altenburg and Freiberg (known for producing beautiful stoneware steins), beautifully reconstructed Dresden.



Dresden

Highlights will include Schloss Pillnitz, home of the Dresden ceramic museum with an outstanding display of steins; Meissen, where we will visit the world famous porcelain factory; and a cheese tasting in the Molkerei Pfund, the most beautiful dairy in the world, richly decorated with hand-painted tiles made by Villeroy & Boch (see *Prosit*, December 2017).



More details will be published in the December issue of *Prosit*.

Start putting your group together now. There are direct flights from many big cities in the US into Berlin international Airport (Tegel - TXT), and if you can arrange a group of nine people (minimum) within your local chapter, you may be able to negotiate a cheaper group rate with the airlines!

The Devil's Paintbrush

Si vis pacem, para bellum
(To Keep the Peace/Prepare for War)

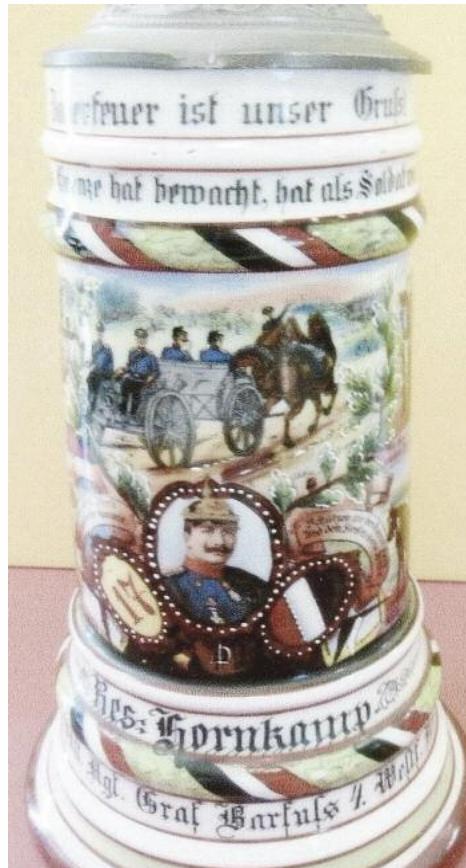
By Leonard Englert

I dedicate this article to those thousands of soldiers who gave their lives in The War to End all Wars.

Many pre-war German soldiers, after leaving their two years of mandatory training and then entering the Reserves, would buy a “remembrance of my time in the service” beer stein, usually decorated with a military motif and featuring a finial on the pewter lid in the shape of a military figure. In the case of machine gunners, a miniature model of the dreaded Maschinengewehr-08 Maxim machine gun of WWI fame was a suitable finial.

The German soldier who owned the stein shown here was Reservist Hornkamp. The year was 1912, two years before Germany went to war. Kaiser Wilhelm II did indeed believe in the old Latin saying, *Si vis pacem, para bellum* (To keep the peace/prepare for war). Germany kept manufacturing machine guns and designed a doctrine to use them in special units. Germany had over 4,000 Maschinengewehr-08 machine guns (MG-08) in its inventory at the start of WWI.

This machine gun, a modified version



of the 1884 machine gun developed by Sir Hiram Maxim (an American-born British inventor, best known as the creator of the Maxim Gun), changed the ugly face of warfare.

One of the features of each German regiment was its superbly trained MG-08 machine gun unit with elite picked Reservists. Hornkamp trained to handle their deadly sled-mounted Maxims.

The top line on this Reservist's stein was a popular saying of the German machine gun unit's *Dauerfeuer ist unser Gruss* (Full automatic fire is

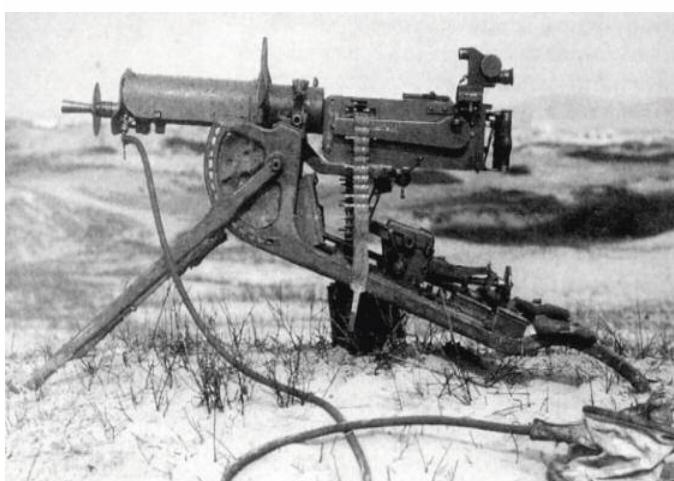


our greeting). Another popular saying for these units was “The Goddess of victory does not laugh until the machine guns roar.”

The colored frieze bands around the top and bottom of the stein, black, white and red separated by a green oak leaf background, are the colors of Imperial Germany, and the thumb lift is the Imperial eagle. In the center of the stein there are different machine gun scenes depicted along with a center image of Kaiser Wilhelm II. The bottom line is lettered: “Masch Gew Comp Inf Rgt. Graf Barfuss 4. Westf. 1910-1912”.

During WWI the MG-08 earned its nasty reputation for its ability of fast firing, and the tremendous killing power. Never in the field of human conflict could so many be mowed down so quickly by so few. “The Devils’ Paintbrush” was the nickname for this machine gun, coined by the British soldiers to describe the deadly carnage caused by this weapon.

No more dashing cavalry charges with bugles blasting away or with soldiers making forward assaults with their bayonets shining in the bright sunshine. Also, the invention of smokeless gun powder meant the gunners behind these guns were difficult to see. Their Maxims delivered death at 600 rounds per minute. Until July 1, 1916 the British Army fought in the battle of the Somme still using the bayonet as their main offense weapon. Douglas Haig, British Field Marshal once made the comment “I consider the machine gun to be a greatly overrated weapon.” Great Britain paid dearly for that folly. The first day of fighting on the Somme, the British Armed forces lost an estimated 30,000 soldiers killed or



WWI Maschinengewehr-08 machine gun

wounded. Traditions and bad ideas die more slowly than men.

The United States went to war in 1917 and in 1918 the United States Marines had their first harsh baptism of fire at Belleau Wood. This assault was United States Marines against German soldier's fighting in French woods armed with machine guns invented by a US-Brit. It was in this battle that twice Medal of Honor winner Marine Sergeant Dan Daly led a successful assault on a group of German machine gun nests, shouting at his men "Come on you S.O.B's, do you want to live forever?" The battle was very costly in lives, but the Marines were successful. The advance into Belleau Wood marked one of the finest battles fought by Americans in WWI.

Early in 1900, Britain's Prime Minister Lord Salisbury was attending a banquet where Hiram Maxim was being honored, when the Prime Minister's turn came to praise Maxim. The Prime Minister offered the toast: "Well, gentlemen, I consider Mr. Maxim to be one of the greatest benefactors the world has ever known." Maxim questioned the curious toast, and the Prime Minister's reply was "You have prevented more men from dying of old age than any other man that ever lived" Hiram Maxim died peacefully in London at the age of 76, weeks after the Battle of the Somme, that claimed more than a million causalities. All of this history from a little German beer stein.

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Goldsmith, DL & Stevens, RB. *The Devil's Paintbrush*, Collector Grade Publications Inc.; 2nd ed, 2002.

MG 08 - Wikipedia, and Google images.

Stein pictures by Gerald Feldbruegge.



Munich Oktoberfest - History, Traditions and Folklore



Yes, it's that time of year, again, time for the world's largest beer blast, the Munich Oktoberfest.

Oktoberfest grew out of the celebration of the marriage of Kronprinz Ludwig (later King Ludwig I) and Princess Therese of Saxe-Hildburghausen on 12 October 1810. The citizens of Munich were invited to participate in the festivities held on the fields in front of the city gates. Highlights of the celebration were a parade and a horse race held on October 18. Before the race started, a performance was held in homage to the bridegroom and the royal family in the form of a train of 16 pairs of children dressed in Wittelsbach costumes, and costumes from the then nine Bavarian townships and other regions. This was followed by a punishing race of more than two miles with 30 horses, and concluded with the singing of a student choir. The celebration proved so popular that it was decided to repeat the horse races, spectacle, and celebrations in 1811. The fairground, once outside the city, was originally chosen due to its natural suitability. The Sendlinger Hill (today Theresienhohe) was used as a grandstand for 40,000 race spectators. The festival grounds remained undeveloped except for the king's tent.

In 1811, a show was added to promote Bavarian agriculture. In 1813, the festival was canceled due to the involvement of Bavaria in the Napoleonic Wars, but from that point the Oktoberfest grew from year to year. The horse races were accompanied by tree climbing, bowling alleys, and swings and other attractions. In 1818, carnival booths appeared. The city fathers assumed responsibility for festival management in 1819, and it was decided

that Oktoberfest would be an annual event.

The festivities continued to evolve and the celebratory mood remained. To the delight of the attendees, beer stalls and rides were added. Ironically, at the first events the sale and consumption of alcohol were prohibited on the grounds of the festivities! But the organizers quickly understood the interest of having beer stands on site.

Since 1850, the parade has become an annual event and an important component of the Oktoberfest. Eight thousand people—mostly Bavarians in traditional costume—walk from Maximilian Street through the centre of Munich to the Oktoberfest grounds.

The Munich Oktoberfest is now a giant fairground with many attractions. The tents and beer gardens can accommodate thousands of beer lovers from around the world, with a background of folk music and a friendly atmosphere. The beers are served in the famous one-liter mugs inside the fourteen large tents that bear the colors of the great brewers of the city: Augustiner, Hacker-Pschorr, Hofbräu München, Löwenbräu, Paulaner and Spaten. To accompany beer, Oktoberfest offers several culinary specialties: roast pork, chicken, and a wide variety of sausages. The white sausage (*Weisswurst*) is most typical of Bavaria. More than 6 million people have attended the event in recent years.

Did you know that a certain Nobel Prize winner worked there as an apprentice? Indeed, Albert Einstein, when he was 17 years old and working in his uncle's electrical components business, screwed the bulbs of the Schottenhamel tent!

Photos From the Road

Forty-eighth Installment

by Ron Fox
SCI Master Steinologist

Growing up on Long Island, my father was a volunteer fireman. Weekends and holidays always had events planned for the families. My fondest memories are of times spent with some of the men that went out of their way to show us kids a great time. Unfortunately, my father was not one of them.

As I grew into adulthood, I gave much consideration into becoming a New York City fireman. Planning gave way to other opportunities and life took me in another direction, but I will always have great admiration and respect for how firemen risk their lives each and every day.

With my history, 9/11 was a very emotional time. While watching it all unfold on TV, I was filled with the need to do something. I got up early the next day and took the train to Manhattan. I cannot begin to explain how horrific that day became as I joined the search and rescue team.

This segment starts with a group of Fireman occupational steins I have collected over the years.

The first four steins on this page are all character steins depicting the fireman in his uniform and helmet. They are from different manufacturers and variations can be found in both stoneware and pottery. I am aware of eight full figured firemen, so I am halfway there on these.

The middle of the page is a pottery relief stein from the Dümller & Breiden factory. It shows all of the fireman's equipment.

Next is a pressed glass stein with relief that has been acid etched to give contrast. It is finished off with a prism lid.

The bottom row begins with Mettlach #1724, which is their fireman occupational. This is the most common scene used to decorate fireman steins.

Next to it is a pottery version complete with the helmet inlay lid. I wish the Mettlach version had been designed with the larger helmet.

The last stein on this page is blown glass. It features an enameled shield with fireman's implements.





This page begins with my newest addition to my fireman collection. It is blown glass with a detailed wheel-cut scene of a burning building, fire pumper and axe wielding fireman. The glass inlay lid is a cranberry overlay cut and polished to resemble the flames of a fire. It is obviously a custom, one of a kind stein and I was thrilled to get it.

Next is a relief pewter stein that has been silver plated. It shows three firemen in uniform and has an engraved verse dated 1910. The relief lid is of crossed axes and a firemans helmet. The fireman thumblift is always a nice touch.

The last stein on the top row is in relief and made of stoneware from the Dümller & Breiden factory. The front scene has fireman implements, while the side scenes show firemen leaning on a shield with a verse.

The middle row begins with a porcelain stein having a transfer scene of the usual fireman implements. The relief lid has the crossed axes and helmet and also the owner's name engraved.

Next is one of my most interesting fireman steins. It is a one liter porcelain with a transfer scene of the early pumper they would have pulled with a horse. It commemorates the 14th Munich fireman day in 1893. We should show our appreciation for firemen the same way today.

The middle row ends with a stein from the Dorfner factory. It features a very busy transfer scene of two firemen on each side of a verse with fireman implements. It is for 25 years of service from 1877-1902. The owner's name is along the bottom rim.

The bottom row begins with a Marzi & Remy stein. It has a transfer scene of a fireman's helmet within a wreath and implements. It has a scalloped music box base and relief lid of crossed axes and helmet.

Next is a stein from the Reinhold Hanke factory. The transfer scene is of a fireman holding the fire hose. It has a custom brass lid.

The last stein on this page is a multi-colored relief. It depicts two fireman, one holding a hose while the other has an axe. It also has a custom brass lid. The underside is engraved with the town, date and owner's initials.

This page starts off with Mettlach #1526, a print under glaze stein. It features a four part shield with a helmet, handshake, fire hose and lantern.

Next is a one liter pottery with a print over glaze scene of a 4F shield and various firefighting implements.

The last stein on the top row is a stoneware relief from the Reinhold Hanke factory. The side scenes show the usual implements, while the front has a verse relative to firemen.

The middle row begins with a pottery relief stein showing the most common scene used on many fireman occupationals, a fireman in uniform stands holding a fire hose.

Next is another pottery stein with a POG scene of a fireman with implements standing by a shield with a verse.

The middle row ends with a pottery multi-colored relief. This common scene is a nice addition when it is from a factory I do not have yet.

The bottom row starts off with another pottery relief with the common scene. This stein is very tall with a deep false bottom. It is 50% taller than the previous stein.

Next is a stein made of pressed glass. The porcelain inlay features a helmet, rope and crossed axes. I am sure there are more steins with fireman occupational inlays and I hope to add more to the collection.

I end the fireman occupational steins with this one liter POG stoneware. It depicts a fireman on a ladder fighting a fire.

Should you have any different fireman steins than what I have presented here, I would love to see photos.





While traveling across the country this spring, I was invited to the home of Bob Hurley, just outside of Chicago. As impressive as his home was, I was blown away with his collection of beautiful paintings, steins and glassware. The overall theme of everything in his house is knights or Landsknechte. He has written an article detailing the differences between them for this issue of Prosit.

The top row begins with a blown dark green glass Stein. It has an enamel decoration of a standing knight in armor. The floral scene continues around the Stein.

Next is a little decanter bottle with matching stopper. It is from the Egermann factory and features enameling of two dueling knights.

The top row ends with another Egermann piece showing a knight holding his shield and sword. It has a matching glass inlay lid.

The middle row begins with Mettlach #2123. This etched Stein depicts a Schlitt scene of a thirsty knight drinking from a large Stein.

Next is Mettlach #2765. It is another etched Stein designed by Heinrich Schlitt. This knight on a white horse is one of the more desirable Steins from this factory.

The middle row ends with a majolica character Stein in the shape of a knight.

The bottom row begins with a green glass pokal. It has an enameled knight holding his shield. Both the base and lid have applied prunts.

Next is a large amber glass pitcher. It is enameled with a knight riding a horse. His helmet has very fancy plumage.

Last on this page is a pottery Stein in the shape of a castle. The relief scene is of knights sitting around a table. The figural inlay lid is of the armor's head piece.

This page will continue with additional steins depicting knights.

The top row begins with a green blown glass stein with an enameled standing knight holding his sword.

Next is a 3 liter pottery stein with a transfer scene of a knight in fancy armor with plumed helmet.

The top row finishes up with another blown green glass stein. It is enameled with a knight holding his helmet in his hands.

The middle row starts with the Mettlach #2580. It is an etched stein designed by Heinrich Schlitt. A knight is at a castle celebration.

The middle row ends with a blown glass beaker made by Fritz Heckert. The enamel decoration is of a knight on a white horse.

The bottom row starts with an etched stein from the JW Remy factory. The central scene is of a knight in armor with his girl. The figural inlay lid is of Perkeo.

Next is a large blown glass pokal. The detailed enamel is of a knight in armor riding a horse. As you can see, the horse is elaborately dressed as well. The spiked set on lid is very tall and gives great overall height to the piece.

The last knight stein is a three liter blown glass. It is from the Van Hauten firm in Bonn, Germany. It has an enameled standing knight. The lid is very fancy with a dragon.





This page shows examples of Landsknechte instead of knights. Visually you can see that they do not wear armor and their clothing is very colorful, which made them stand out in a crowd.

The first stein was made by Reinhold Hanke and has a transfer scene of a Landsknecht.

Next is a two liter glass stein with colorful enamel scene depicting a Landsknecht holding a large beer stein.

The top row ends with a three liter pottery Diesinger stein with a threaded relief scene of a Landsknecht playing a drum. I sure love the elaborate feathered hats they wore.

The only stein in the middle row is made of porcelain. The transfer scene is of a Landsknecht holding a halberd. This is a weapon from the 15th century that was a combination of a staff and an axe. It allowed the warrior to harm his opponent while keeping him at a safe distance.

The bottom row begins with a blown glass pokal made in a wonderful shape. The colorful enamel figure is enhanced with fancy gilding. The bonus is the matching lid has not been lost or broken through the years.

Next is a large pottery relief umbrella stand made by Reinhold Hanke. It has several archway scenes of different Landsknechte. A nice piece to put near your entrance to hold either umbrella or fancy canes.

The last stein on this page is another large pottery stein from Diesinger. The threaded relief Landsknecht takes up the entire front of the stein and is enhanced with fancy gilding. The large Diesingers are Bob's favorite steins.

These last two pages have a group of character steins in the shape of a cat.

The top row begins with a Reinhold Hanke seated cat having his paws over a verse.

The next stein is the rarest of all the cat steins. As you can see, the cat has gotten himself inside of a shoe with laces. If you own cats, you can really appreciate how cats get into strange places. This is the only example we have ever seen of this stein. It was made by JW Remy.

The top row ends with a porcelain stein made by Bauer. The cat is clutching a fish while nursing a hangover.

The middle row begins with a stein made by Merkelbach & Wick. This black cat features a long verse in the front.

The middle of the page is a Schierholz example of the cat with a hangover. It is not a hard stein to find, except this one is on the uncommon barrel music box base.

Next is the more common shape, but this stein has rare black coloring and is named Hiddigeigei, which is the cat from a famous poem.

The bottom row begins with a student cat holding a stein and wearing a student cap. It was made by the Gerz factory and comes in several sizes, including a miniature. You can also find it with the cap over his right ear as well as the left.

Next is a tall stein with the cat holding a large fish. Cat lovers know that fish is their favorite at feeding time.

This page ends with a stein from the Eckhardt and Engler factory. He also clutches a fish with a verse down at his feet.





This page starts with a $\frac{1}{4}$ liter kitten stein from the Diesinger factory. She holds a ball of yarn.

Next is a mother cat holding her kitten. In the other hand she has a letter with an envelope. The letter reads "Have your cat take your drink early of what you drank late."

The top row ends with another cat stein from the Diesinger factory. The mother cat holds her kitten with her pillow.

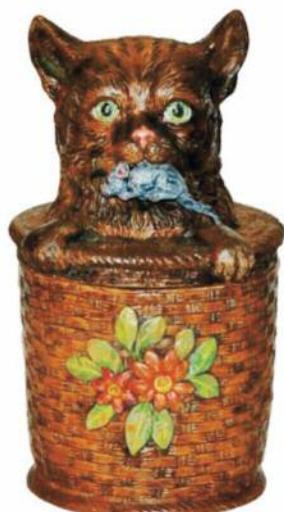


The middle row begins with a stein from the Ernst Bohne porcelain factory. It has a striped cat standing on a book. This stein comes in both $\frac{1}{2}$ and $\frac{1}{4}$ liter sizes.

The middle of the page has a terracotta tobacco jar from the Austrian firm of Jon Maresch. It depicts a cat coming out of a bag. There is a tag tied to it that says "Good Luck." Made for the English or American market.

The middle row ends with a stoneware cat stein. She is dressed in fancy clothes.

The bottom row begins with another stoneware cat stein. It is uncommon and was made at the HR factory. She is dressed and wears glasses. She holds a fan in her right hand.



Next is another terracotta tobacco jar from the Jon Maresch firm. A cat is coming out of a basket and holds a mouse in her mouth.

The last item from this segment is a Schierholz cat with a hangover. It is not a stein, but rather a $\frac{1}{8}$ liter mustard pot with spoon. A great go-with.

We will have many interesting steins in our next segment.

Knight, Landsknecht or Cavalier - Who is on your Beer Stein?

By Bob Hurley (Meister Steiners) and Steve Breuning (Michisteiners)

Knight, Landsknecht, and Cavalier are words known to most stein collectors but very few actually know the specific characteristics and subtle distinctions which set them apart from each other. The inability to recognize these distinctions may result in the improper description and understanding of a stein. The purpose of this article is to help the stein collector understand and recognize the differences.

In researching this topic it quickly became apparent that the confusion is widespread. We found a Dutch gentleman in a tavern labeled as a Cavalier, a Knight (Ritter in German) in combat armor labeled as being in his tournament uniform, medieval hunters labeled as Landsknecht hunters, and even in Gary Kirsner's excellent book on Mettlach steins, most Landsknechts are referred to as Cavaliers.

In this issue of *Prosit*, Ron Fox's "Photos from the Road" features steins which display Knights and Landsknechts (plural with either an *e* in German or an *s* in English). Studying these featured steins is a good beginning to seeing what Knights and Lands-

knechts looked like. In this article we will be much more specific.

Throughout history, the Knight is probably the most widely known. Knights were romanticized with the Arthurian legend, which has kept the image of Knights in the public perception for hundreds of years. People tend to think of the imagery of a Knight in shining armor, his oath to king and country, love of ladies, and less about war, killing, and death.

Armor has been used for thousands of years by many peoples including the early Greeks and Romans. One will see images of early Greek and Roman soldiers wearing armor as well as medieval European Knights and soldiers, and Middle-Eastern and Asian soldiers. Armor was used in combat and was utilitarian, but it also represented fashion and style. The wealthier the army, the more heavily armed and armored the force could be.

A Knight (throughout Europe but generally thought of as British due to the Arthurian legend) was someone of noble descent who was typically a

landowner, serving a king. Both Knights and soldiers wore armor, but the armor of a noble or Knight was typically of the highest quality, fashionable, and often with embellishment and gilding.

There are three basic kinds of armor; that for combat, tournament, and parade. The armor itself was engineered to great detail and was truly a work of art, which is why armor is often found today in collections of art museums in the United States, such as the Met in New York, The Museum of Fine Arts in Detroit, The Philadelphia Art Museum, and The Art Institute of Chicago.

1. Armor for combat was worn by everyday soldiers as well as by those leading the soldiers, which would be higher rank and sometimes Knights. Knights often wore plumes of feathers in their helmets for the colors of their house but not always (see Picture 1).

2. Tournaments were held for sport and entertainment, and were the sporting events of the middle ages. Special armor was created for tournaments, engineered for specific events such as



Combat Armor



Tournament Armor



Parade Armor

the joust, and often with greater design and embellishment, and plumes were worn here as well (see Picture 2). This type of armor was only worn on the upper body and there was a wooden barrier between the two competing Knights who would attack each other with the lance but could not cross the wooden barrier. This event was called "The Barriers."

3. Parade armor is typically the fanciest and most highly embellished. It was for formal dress, reflecting the style of fashion, and not used for combat. These are typically the very fancy armors that you might see in European museums with elaborate gilding. Nobles often are depicted in portraits and in formal court settings with parade armor (see Picture 3).



4

**Mettlach, etched and Incised
5.8 L #2764 "Knight"
signed by Henrich Schlit**

What we often see on a beer stein depicting a man in armor, may be a Knight, or merely an everyman soldier wearing armor. Pictures 4-6 show examples of Knights in various armor.



5



Reinhold Hanke, PUG 1.5 L #1313, decoration #737



6



J. W. Remy, pottery relief 0.75 L #1106

Text: “Trinkt Brüder trinkt bis der letzte sinkt.”
“Drink brothers drink until the last drop.”

It is difficult to differentiate the type of armor depicted on beer steins. This may be because the artist's intent was to simply depict a Knight in armor but not necessarily which kind of armor. Parade armor is more unusual in general and is seldom, if ever, depicted on individuals in beer steins. For example, The Knight in Picture 4 is most likely dressed for combat, with arm and leg defenses and sword in hand. The armored Knight in Picture 5 may be dressed either for combat or tournament, but most likely for tournament due to the additional embellishments of his outfit. The plumes in his helmet would indicate the colors of his house. The mounted Knight in Picture 6 may be off to the tournament with his jousting lance, but lances were used on the battlefield as well, so it may not be possible to determine if this individual is dressed for combat or tournament.

A Landsknecht on the other hand was a specific type of German soldier of the Holy Roman Empire. The Landsknechts regiment was formed by Maximilian I in 1487 as a group of soldiers to serve and protect the land. Maximilian called on Georg von Frundsberg (1473-1528), sometimes called the *Father of the Landsknechts*, to assist him in their organization. They would go on to fight in almost every 16th century military campaign, sometimes on both sides of the engagement. These men were not forced into service but hired as paid mercenaries to serve with a contractual length of service.

Some of these men were of the lesser nobility, of moderate wealth, and sometimes landowners. Landsknechts lived violent and short lives, as they were often killed in combat. Because of their short life spans, Maximillian encouraged them not to wear a specific uniform, but to wear bright colors, sometimes even described as outlandish, to differentiate themselves. Landsknechts may be depicted with some pieces of armor, but most provided their own armor, weapons, and clothing. They are often depicted with slashed sleeves, pant legs of different pattern and color (checked or plaid on one, striped on the other), and with large hats or helmets with many feathers or plumes. While they were also romanticized by Germans of the historicism era, one writer in 1536 remarked about Landsknecht:

"Blaspheming, whoring, gambling, murdering,burning, [and] widow-making...is their common handiwork and greatest amusement."

Landsknechts often wielded the zweihander (two-handed sword) as well as a katzenbalger sword. They are also often depicted with a halberd. Many German woodcuts, including those by Hans Holbein, Albrecht Dürer, and others, featured Landsknechts. Pictures 7 and 8 show Landsknecht woodcuts by Jacob Kerver circa 1540.

Pictures 9 and 10 show color portrayals of Landsknechts. Picture 9 is a hand-carved miniature by Calin

Ungureanu. Picture 10 is an illustration by Ludwig Burger in the mid-1800s (exact date unknown).



The steins in Pictures 11-13 nicely show Landsknechts.



Theresienthal, 1/2 L with a silver-plated lid



**Mettlach, etched, 2.15 L, #1916
figural inlaid lid (hops bud),
signed by C. Warth**



Diesinger, #1148 1 L



The term “Cavalier” is often used for a soldier or fighting man depicted on a beer stein. So, it is worth exploring, what is a Cavalier and how are these different from Knights or Landsknechts? A Cavalier was a supporter of King Charles I and later Charles II in the English Civil Wars. The men supporting King Charles and the Monarchy had flowing locks or ringlets of hair and wore fancy, colorful clothing. They were criticized by the Puritanical Parliamentarians, who gave them the name “Cavalier” as an insult. The original word comes from the Latin word *Caballarius* meaning “horse soldier”, and from the same root came the French word Chevalier and the Spanish word Caballero. The Parliamentarians portrayed the Cavaliers as a group of drunks with loose morals.

The Cavaliers took on the name themselves and used it as a badge of honor. They coined the name “Roundheads” to describe the Parliamentarians’ close-cropped hair and Puritanical style. The roundheads supported Oliver Cromwell.

The English Civil Wars (1642-1651) lasted some time, even after King Charles’ execution in 1649. His son, Charles II, declared himself king, and the wars continued. At the end of the English Civil War in 1651, Charles II and his supporters were exiled to

The Theresenthal glass Stein in Picture 11 depicts a quintessential Landsknecht with an armor cuirass (breastplate) and leggings of different color, puffy balloon sleeves, and plumed hat. The Stein in Picture 12 by Adolph Diesinger features typical Diesinger colors of black and pink, but showing the puffy balloon sleeves, with slashes, even over the body of the outfit. He also has a beard and plumes. Picture 13 by Mettlach artist Christian Warth is titled “Old German Drinkers” but these are also believed to be Landsknechts based on the dress and slashed sleeves, but these could actually be Cavaliers, or simply Germans of the 17th Century instead of the 15th or 16th Centuries.

France and mainland Europe and spent the next nine years there. Largely because of this we think of cavaliers as being French. Also, Cavaliers are similar in style to Musketeers as in the Dumas novel, "The Three Musketeers."

Pictures 14, 15 and 16 show color illustrations of the Cavalier. Picture 14 is a miniature replica of Sir Richard Pembroke, one of King Charles' Staff Officers. Picture 15 is an 1887 painting by



Jean Louis Ernest Meissonier (1815-1891) depicting a Cavalier serenading a maiden - similar to the image on the stein in Picture 18. And Picture 16 shows a painting by Belgian artist Alex de Andreis (1880-1929). There is no date on the painting, but it was likely painted in the 1920's as most of his works are from the early 20's. The stein in Picture 17 shows a Cavalier in similar dress to that in De Andreis' painting.



J.P. Thewalt, 0.5 L stein #1104

Text: "Nach Dem Konzert"
"After the concert"



Mettlach, pottery, 0.5 L
#1641 "Lovers".

Our final picture (Picture 19) shows what is known as a Dutch Gentleman in 17th Century clothing. It is sometimes difficult to distinguish between the Dutch Gentlemen in period clothing and a Cavalier, but the Dutch typically dressed in darker clothing with the full lace collar. A Cavalier would typically have on brighter colored clothing with a ruff or lace collar.



**Mettlach, #1641 0.5 L
Tapestry Stein**

Many stein collectors object to any description of the word Cavalier for a beer stein because they don't believe a German manufacturer would ever depict a French or English soldier. That is likely not the case. In the late 19th and early 20th Century, historical painting became very popular in the style of Ernest Meissonier, Ferdinand Roybet, and others. Many of these subjects have found their way onto German beer steins, so the writers do believe that some steins clearly depict Cavaliers and some clearly depict Landsknechts, while others depict Knights, Kings, or soldiers in armor. A great example of an English character on a stein would be the depictions of Sir

John Falstaff, one of the most famous Shakespearian characters (English) and also depicted in Verdi's opera, *Falstaff* (Italian).

In summary, understand that when you read a description of a stein that says Landsknecht, Cavalier, etc., the person presenting the information may be incorrect. So, how does one tell the difference as to which character is depicted on a stein? Typically, a fully armored individual is more correctly referred to as a Knight or soldier in armor. Landsknecht typically had little to no armor. While they may have a breastplate or gorget, and helmet, there will likely be no leg or arm defenses and they will be depicted with slashed balloon style sleeves, and very brightly colored outfits, often with different patterned leggings and/or sleeves. They typically have large caps decorated with plumes, and they often have long

full beards. Certainly a German manufacturer was more likely to portray a German character on its stein, but not always.

A Cavalier, which is 17th Century as opposed to the Landsknechts of the 15th and 16th Centuries, will typically be portrayed with a more shaped hat with a brim, usually with full-colored or at least matching pattern outfits, sometimes with a sash, and sometimes with a ruff or lace collar, and even lace cuffs. Dutch gentleman of the 17th Century were also depicted with lace collars and cuffs as in many paintings by Rembrandt and other Dutch or Flemish artists.

Also, it's alright to not always care about these details or to classify each character on your steins. Just enjoy the artwork, imagination, and imagery depicted on these drinking vessels.

References:

Picture 1, Combat Armor from the collection of The Art Institute of Chicago.

Picture 2, Tournament Armor from the collection of The Art Institute of Chicago.

Picture 3, Parade Armor from the collection of the Hofberg Imperial Palace, Vienna, Austria.

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The Influence of “Rules of Competition” of German Shooting Festivals (Deutsche Schießfeste) on Stein Design and Decoration

By Steve Breuning
Michisteiners

Ron Gray concluded a recent *Prosit* article by stating “If we get all the stein collectors to help search German paintings, postcards, German literature and other art forms, maybe we could find the rest of the story on more of our steins” (December 2015, pages 12-15).

In addressing this issue of inspiration, I will be talking about shooting themed steins. This will include general shooting themed steins as well as those clearly affiliated with a Schützenfest. I will be excluding Hunting steins, Regimental steins, Military steins, St. Hubert steins, and steins specific to topic such as Wilhilm Tell, Cupid, Goddess Diana, etc.

Shooting competitions have been a popular, long standing tradition in German and other European cultures. The earliest events were often annual events, open to everyone, and involved the bow (typically a longbow) and arrow.

By the 1200s most cities had at least an annual event, typically open to all, and some cities actually required participation. At this time in history, protection of a city was largely by a citizen militia and the shooting competition served as both a training event as well as a recruitment screening (draft) for the militia.

As both weaponry and society advanced, so did the format and structure of the shooting events. By the mid-1400s events were generally large scale, very structured, events. In Germany there were now two types of competition: the “King’s Shooting Festival” (Königsschießen) and the “Open Shooting Competition” (Freischießen).

The Kings competition was an annual event open only to residents of the city who had established citizenship. It was a smaller event with shooting as the

main feature. It crowned the city’s King shooter (champion). The Open Competition was held by a city, not necessarily annually, and it was a large-scale event. The shooting competition was open to anyone who paid the entry fee (both men and women) and overall there was a much more carnival atti-

ainment (“foolery”) was provided by “fools” (jesters, clowns). These events were precursors to a “National Festival” (Volksfest). For the first time, the militia training significance of the event did not overshadow the entertainment value.

By the early 1400s the bow and arrow had been replaced by the crossbow and musket in the shooting competitions, and the competitions were highly regulated with written structure.

The early Middle Ages marked a period in history where the preparation of detailed written documents began to flourish and manuals and manuscripts on the art and science of hunting led the way. The detail and specificity in these included methodology, strategies, weaponry, the relationship of ethical hunting to the social mores of the time, and the importance of proper clothing and appearance. The three of these manuscripts held in the highest regard were: *The Art of Hunting* by William Twiti in 1327; *Le Roy Medus*, author anonymous, in 1338; and the most influential *Le Livre de la Chasse* (Book of the Hunt), by Gaston Phoebus, in 1387. These authors set the standards that were followed for almost 500 years.



tude. There were other competitions such as fencing, jousting, stone throwing, jumping, and running. There were attractions for children and other general entertainment. Much of the enter-

Phoebus’ book, probably the most detailed and influential hunting book ever written, laid out the standards and guidelines for the how, why, and when to hunt 13 species of animal. He in-

cluded weapon options and how each should be used, how to train and kennel hunting dogs, how to make nets, traps, and snares, how to train grooms, and how to dress and accessorize for different hunting situations.

These manuscripts were extremely meticulous and their influence on stein design has been discussed in *Prosit* previously (December 2013).

These books also set the stage for more formal rules of competition and structuring of the shooting competitions (as well as most other events).

The Rules of Competition

Rules of competition included:

1. Choice of weapon (crossbow or musket).
2. Target size, color, shape, and distance.
3. Shooting posture and position.
4. Attire/clothing.
5. Prizes.

According to Kusudo (Reference 7) detailed “Letters of Invitation” were prepared for each competition. They were initially handwritten, and later (beginning in 1477), printed on parchment paper. A scribe was paid about 3 Gulden by the City Counsel to write 200 invitations by hand. Kusudo adds that a typical letter was as follows:

“a letter from Cologne in the year 1501 consisted of the following components: a greeting; a description; the number and value of prizes; the opening date of the festival; the entry fee; the distance to the target (with a scale for measurement); the form and size of the target; the number of shots; the examination of bolts and muskets and the writing of each shooter’s name on their weapons by the scribe; the shooting regulations and penalties; the distribution of prizes according to the number of hits; the regulation for damages occurring to crossbow or musket; the ‘Seven Persons’ or ‘Eleven Persons’ that settle troubles during the competitions ...”

Choice of Weapon

By the early 1400s shooting competitions were either crossbow or musket. It was very unusual for someone to compete in both, but it was not prohibited. When rifles became the weapon of choice (1800s) the musket was dropped from competition. All crossbows and muskets were inspected as well as there being specifications on the musket ball and length and diameter of the crossbow bolt.

Over time the crossbow became less popular and today the shooting competitions (Schießfest) are more accurately Rifle shooting competitions (Schießwettbewerbe).

Targets

Targets were mandated to be round, painted white or covered with a white cloth, and have a series of black concentric bands. The center could be black or red as an option. If red, it was often the shape of a heart. The size of the target and the number of bands varied by city. These variations occurred because each city had its own standard for the distance between shooter and target. The outer target diameter was as large as 170 cm and the center core (bullseye) as small as 12 cm. This is the range of distances reported in the Letters of Invitation of 30 German cities between 1455 and 1502.

If one looks at the majority of shooting steins they will see this type of target.



This target is also famously represented on the hats of the Schützenliesel steins. The Schützenliesel (also known as target girl) was the bar maid who circulated through the festival

crowd serving the beer. These gals began wearing “target hats” after an 1881 painting by artist Friedrich August Kaulbach became a huge hit (Picture 3).

Kaulbach (1850–1920) was a historian and historical painter who specialized in portraiture and served as the official Court Painter of Hannover. It is no coincidence that his target design was historically accurate.



Pictures 4, 5, and 6 show three different Schützenliesel steins. Picture 4 is typical of the steins following the image in Kaulbach's original painting. It is a 0.5L stein by Dümler & Breiden.

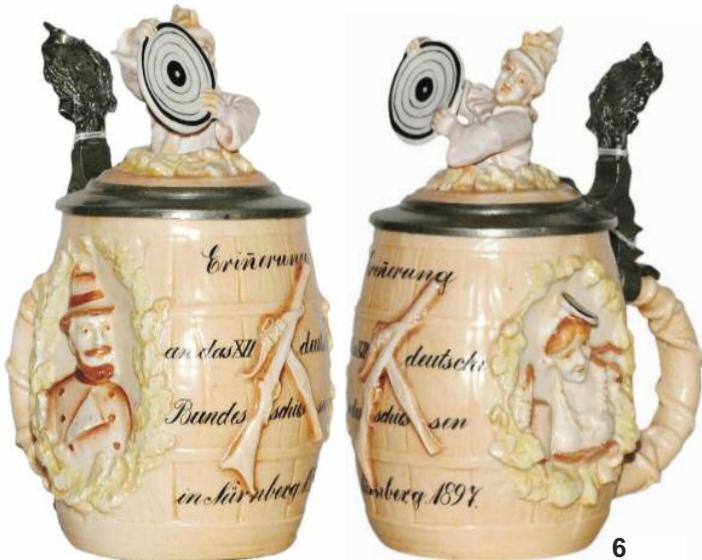




5

Picture 5 shows the classic Mettlach Schützenliesel stein #2235. It was made in 1896 and came in both a 1L and 0.5L size. On the front we see the waitress standing by a target holding a couple of steins of beer - presumably for the winner. As in Picture 3, notice the famous "target hat." Both sides of this stein show the same scene – a large target in front of crossed rifles and topped by an eagle.

Picture 6 shows a 0.5L character stein (#58) called "Target Barrel." It was manufactured by Schierholz & Sohn. The left side shows a Schützenliesel and the finial shows a jester holding a target. Jesters are very common on shooting steins, typically located near a target because of their significance to events themselves. We also see the



6

shooter on the right and the crossbow over a rifle. The stein also has a hunting scene lithophane. This picture shows a special version of the stein produced for the *XII Deutsche Bundesschießung* (12th German National Shooting Meet) held in Nürnberg, July 1897.

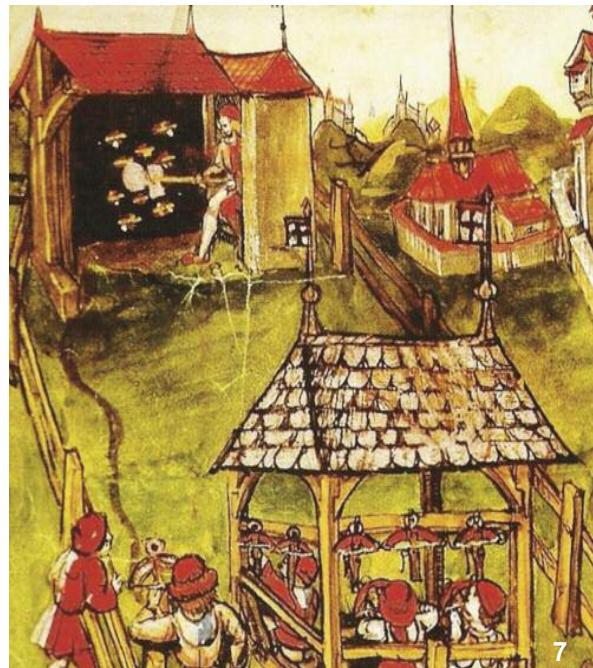
Shooting Posture and Position

Two very different sets of regulations were in place for crossbow and musket shooters. The crossbow shooter was to sit erect in an armless chair, keep back straight with arms and sleeves away from the body, not brace the stock of the crossbow against the shoulder, and not brace the trigger of the crossbow against the chest. Picture 7 (from the *Luzerner Schilling*) shows the seated crossbow competitors. Any violation would result in the crossbow being confiscated and the shooter punished by the monitoring committee.

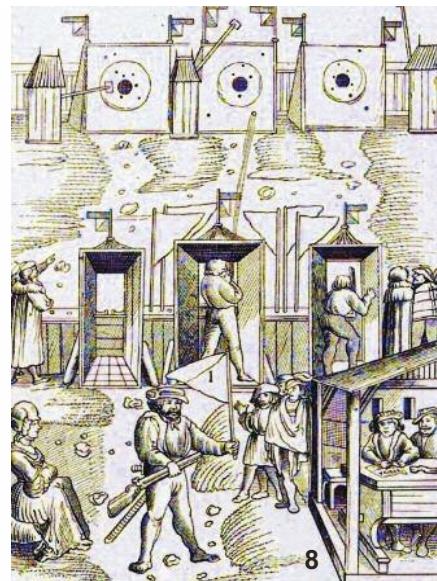
The musket shooter had to stand erect, keep back straight with arms and sleeves away from the body (not brace the shooting arm against the side of the body), not brace the stock of the musket against the shoulder, not use a strap or handle for stabilization, use both rear and front sights, and not fire two musket balls at once. Picture 8 (from *Zeitschrift für historische Waffenkunde*) shows the standing musket shooters. Again, violation would result in the musket being confiscated and the shooter punished by the monitoring committee.

Looking at beer steins we typically see the musket/rifle shooter being shown with a very close resemblance to these criteria. However, regarding the crossbow, I have never seen a person shown on a stein shooting the

crossbow while in the seated position. In fact, all but one of the steins I have show the crossbow and no shooter at all (I am not including Wilhelm Tell steins in this discussion as they were not intended as shooting or shooting fest steins).



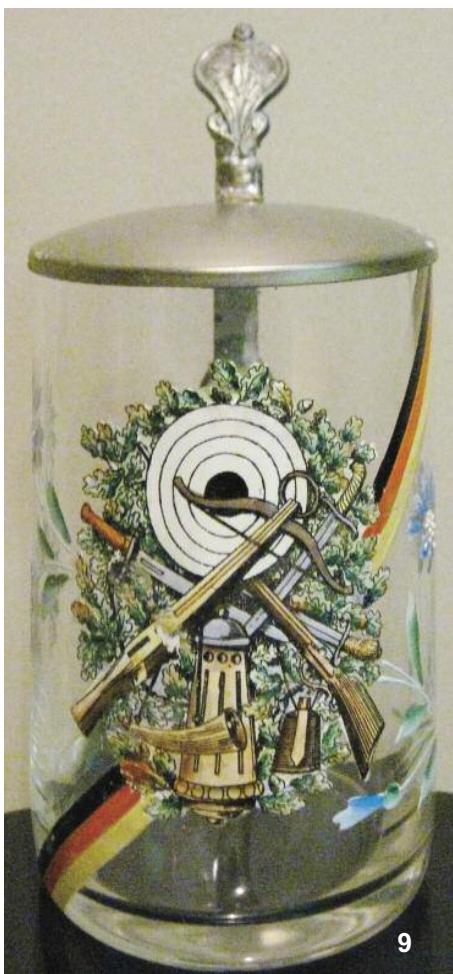
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8

Pictures 9, 10, and 11 each shows a shooting stein featuring the crossbow. In Picture 9 there is a glass stein likely early 1900s. It is a 0.5L hand painted stein with a detailed layered scene. It begins with a German banner draped across the stein. There is a wreath with a target overlaying the banner. We then see a saber, rifle, and horn.

Finally, on top is a crossbow. There are no markings or words to indicate if this stein was associated with a particular competition (prize, souvenir, etc.).



Picture 10 is another 0.5L, unmarked, hand painted glass stein. Above a scene of a crossbow and target are the words "Schützen Heil." This is usually interpreted as "Shoot Well" in regard to competitions.

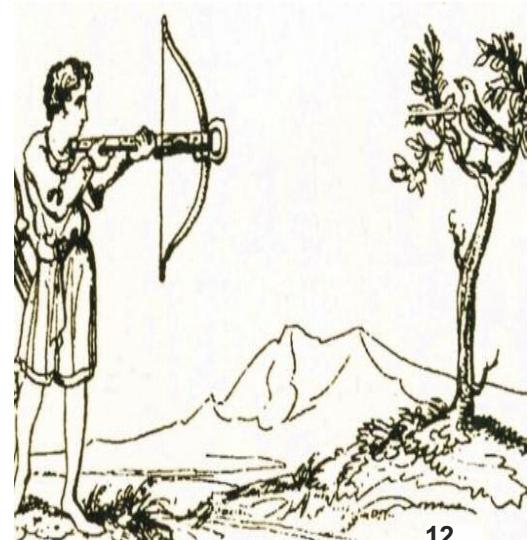
It seems like this stein was awarded as a prize in a competition as an inscription on the pewter lid reads: "Schießfest erste Armbrust" or Shootingfest First Crossbow." Unfortunately there is no date, name of city, or name of winner.

Picture 11 shows a more modern stein. It was made by Zoeller & Born. The scene is of a target over a wreath, two crossed rifles, and the words "Gut Schuß" ("Good Shot"). On each flank there is a crossbow shooter aiming at the sky. The blue ribbon under the



words Gut Schuß are: "1st die kugel aus dem lauf kein teufel haelt sie auf." This translates to: "Once the ball/arrow is fired, not even the devil can stop it." I assume this means do not fire until you are sure.

To be consistent with the described "Rules of Competition" the crossbow shooters should be seated. However, in the 1900s bird shooting was added to the competitions for rifle and crossbow. It was required that all shooters, regardless of weapon, would shoot from a standing position. This was also a training practice used in the early 1300s. Archers and Crossbowmen would stand and shoot at both real and target birds (Picture 12, Reference 6).



The stein in Picture 11 could reflect this rule/expectation change, or it could be coincidental.

With so many to choose from, it was not easy to decide which steins to show regarding the musket/rifle. Since my intent is not that of defending a position, I picked a cross section of manufacturers and decorators.

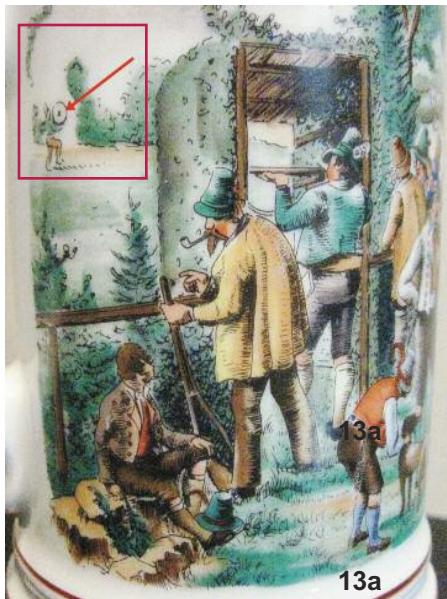
Pictures 1, 13, 14, 15, and 16 show some examples of steins having shooters in compliant posture and attire.

Picture 1 shows a 1L etched pottery stein by Mettlach (2599). It has an inlaid lid and is signed by F. Quidenus. It is dated 1899.

The stein in Picture 13 is interesting. It is a modern porcelain stein by Rastal (1975). It shows a festive scene of a Schützenfest. In a close up of the scene (13a) it can be seen that the shooter is displayed as seen in historic Picture 8. Also note the Jester holding up the target in the background.



13



13a

The next stein (Picture 14) is an unmarked 1L stoneware stein showing a shooter with festival in the background. The text is "Gruss Aus München" (Greetings from Munich).



14

Picture 15 is a 0.5L Marzi & Remy stoneware stein from the early 1900s signed by Carl Moos. One side saying "Gut" in the wreath and "Gutes Auge Sichere Hand" above a target. The other side (not shown) is similar with "Glück" in the wreath and "Ein Jeder Schuss Muss Sitzen" above crossed rifles.



15

Picture 16 is another 0.5L stoneware stein. It is unmarked. This stein has a little more light-hearted look but is not inconsistent historically.



16

And lastly (Picture 17), a 0.5L unmarked porcelain stein from XII Deutsche Bundesschießung (12th German National Shooting Meet) held in Nuremberg, July 1897.

Pictured is what I believe to be the "die Schützenkönige" (shooting king), Shootingfest-Königin (festival queen), and a jester holding a target. This stein also has a detailed pewter lid, part of a stag horn as the thumb lift, and a nice lithophane of a German couple. I find it interesting that this stein and the Schierholz character stein in Picture 6 are from the same festival.



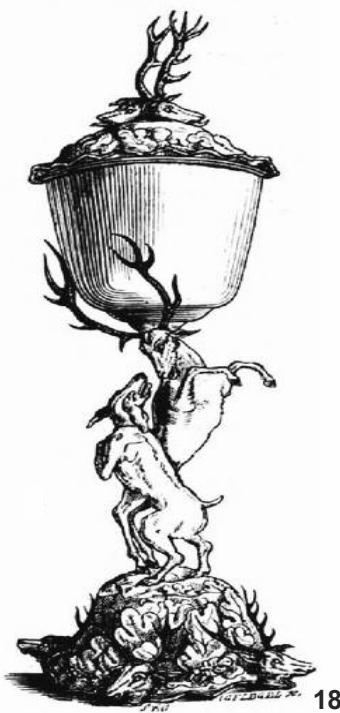
17

Attire/Clothing

Due to the seriousness of these competitions, proper dress was required. This typically called for a hat, coat, tie, and matching pants. It was strongly encouraged that the color and design of the clothing match either those of the city a shooter represented or those of the hosting city. Inappropriate dress was cause for disqualification. Consistency with this can be seen in all of the steins shown above.

Prizes

The value of first prize and subsequent prizes (often to fifth place) varied by size of city. No surprise, the largest cities gave the greater valued prizes. Most common prizes were gold cup and plate, silver cup and plate, a gold ring, and gold coin (Medals are more modern prizes, mid-1800s). But also, there were occasionally prizes that were lidded and hinged like this shooting cup awarded in 1685 (Picture 18).



18

Today we tend to look at steins depicting shooting fests as being souvenirs rather than prizes. But there are some exceptions as seen above for the stein in Picture 10. When I first acquired the glass stein in Picture 19, I assumed that the decoration was an odd version of a Schützenliesel (target girl).

However, the pewter lid is inscribed: "Gewidmet von der Schützenverein of Immergrün 1932" ("Bestowed by the Shooting Club of Immergrün 1932"), won by Johann Muhr who was pronounced "die Schützenkönige" (the Shooting King). It would seem that this stein, like the one crossbow stein, (Picture 10), and the one female stein (Picture 23) was indeed to be part of the prize. (I also have two stoneware rifle shooting steins - not shown - with inscriptions suggesting they were awarded as a prize).



19

Month on the SCI website (<http://stein-collectors.org/>).

The text on the stein reads:

*"A Scheib'n und a Herz is' was
b'sunders im Leb'n. Oft moanst du
hast's troffa und do schißt daneb'n."*

*"A target and a heart are something
special in life. Often one thinks one
has a hit and misses instead".*



20

The text on the bottom of this stein reads:

*Sichere Hand, die Augen offen,
gut gezielt, ist halb getroffen.*

*A steady hand, open eyes,
a good aim are half the battle.*

Interesting Exceptions

Four interesting deviations to the above are female marksmen steins I have. Pictures 20 and 21 show two steins of similar markswomen. The first (Picture 20) is a 2L Reinhold Hanke stein which was listed as "Woman Marksman." It has a beautiful inlaid pewter lid of Schützenliesl (Target Girl). It dates circa 1900. For more detail see February 2018 Stein of the

The next stein (Picture 21) is a 0.5L Mettlach Tapestry stein (#2823) produced in 1903. It is titled "Woman with Rifle." A banner on the back of the stein has the same text as seen on the Hanke stein above.



21

The stein in Picture 22 shows another Female Marksman holding her rifle with a large heart target behind her. The only words or markings on the stein are "SCHÜTZENHEIL". This is usually interpreted to be Shoot Straight (Well, Perfect, etc.).

Finally, Picture 23 is a 0.5L stein de-



22

signed by Franz Ringer for Reinhold Merkelbach (1903-1904). The text reads: "Nach Einem Hübschen Schützen Thun alle Maidlein Spitzen" which I'm told means "After the handsome shooter is successful, all the



23

young maidens pay attention".

Also, the lid is inscribed "Ausgezeichnet für Arthur Dornburg" - "Awarded to Arthur Dornburg." No city or date.

With all four steins a female marksman is featured but they are not shooting (even though women were allowed to compete) and almost seem like they are part of the prize. A consistent pairing of shooting, women, and the heart.

Conclusion

Based on the sampling of steins showed in this article, I think it is clear that the "Rules of Competition" of German Shooting Festivals had a pronounced effect on the subsequent design and decoration of beer steins. Strong similarities and consistencies can be found across manufacturers, designers, and decorators. So as Ron Gray requested, we look for the inspiration behind the scenes on steins, we find that historical accuracy was a strong source of this inspiration.

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We are pleased to reintroduce a feature which appeared regularly in *Prosit* for a number of years. **Chapter & Verse** is a means by which chapters can report on their chapter meetings, including programs, events and anything in between which will be of interest to our readers. Reports should be submitted by the chapter newsletter editor, or chapter reporter.

To get the ball rolling, in this issue we are printing the Chapter Directory listing the twenty-four chapters which were certified and chartered in 2018. The SCI website include more information about the chapters, and chapter newsletters are accessible from the Members Home section of the site. If your chapter is not listed here, it is because it was not certified this year.



Arizona Stein Collectors

President: Joe Heater
Representative: Joe Heater

Geographic area: Arizona



Erste Gruppe

President: Steven Case-Pall
Representative: Roy Kellogg

Geographic area: So. California
Nevada



Lustigen Steinjäger von Wisconsin

President: Jack Krause
Representative: Jack Krause

Geographic area: Wisconsin
Michigan
Illinois



Burgermeisters

President: Steve Steigerwald
Representative: Celia Clark

Geographic area: New Jersey
New York
Pennsylvania



Gambrinus Chapter

President: Eric Salzano
Representative: Eric Salzano

Geographic area: Maryland
Virginia
Pennsylvania
Washington, DC



Meistersteiners

President: Mike Whited
Representative: Mike Whited

Geographic area: Illinois
Indiana



Carolina Steiners

President: Ravi Patel
Representative: Ravi Patel

Geographic area: North Carolina
South Carolina
Georgia
Virginia
Tennessee



Golden Gate Zecher

President: Julie Hughes
Representative: Les Paul

Geographic area: No. California
Central California
Nevada



Michisteiners

President: Ruth Tremblay
Representative: Ruth Tremblay

Geographic area: Michigan



Dixie Steiners

President: Randy Satterfield
Representative: Walter Swett

Geographic area: Georgia
Alabama
South Carolina
North Carolina



Lone Star Chapter

President: Mike Benge
Representative: Charles Hill

Geographic area: Texas
Louisiana
Oklahoma



New England Steiners

President: Stuart Weiss
Representative: Stuart Weiss

Geographic area: Massachusetts
Connecticut
Rhode Island
Vermont
Maine
New Hampshire



Pacific Stein Sammler

President: Alain Steenbeeke
Representative: Alain Steenbeeke

Geographic area: Washington
Oregon
Idaho



Studenten Prinz Gruppe

President: Tom Maguire
Representative: Tom Maguire

Geographic area: New England
New York



Pennsylvania Keysteiners

President: Frank Davis
Representative: Chuck Keiser

Geographic area: Pennsylvania
Delaware
New Jersey
Maryland



Sun Steiners

President: Gary Eichhorn
Representative: Gary Eichhorn

Geographic area: Florida



SCI wants you

- ▶ to renew your dues
- ▶ to recruit a new member
- ▶ to join a chapter
- ▶ to write a letter to the Editor
- ▶ to write an article for *Prosit*



Pittsburgh Stein Soci-

President: Tom Weber
Representative: Tom Levenson

Geographic area: W. Pennsylvania
E. Ohio



Thirsty Knights

President: Johnsamuel Coleman
Representative: Katie Jonke

Geographic area: Greater NY City
New Jersey
Connecticut



Rocky Mountain Steiners

President: Harvey Goldson
Representative: Rich Cress

Geographic area: Colorado



President: Bill Gee
Representative: Bill Gee

Geographic area: Kentucky
Tennessee
West Virginia
Ohio
Southern Indiana



Alte Germanen

President: George Ploegert
Representative: George Ploegert

Geographic area: Germany
Austria



St. Louis Gateway Steiners

President: Karl Schmitt
Representative: Karl Schmitt

Geographic area: Missouri
Arkansas
Illinois
Kansas
Iowa
Nebraska
Tennessee



Uppersteiners of NY State

President: Joe Georgiana
Representative: Dick Milewski

Geographic area: Upper NY State



die Krugsammler e. V.

President: Wolfgang Gult
Representative: Wolfgang Gult

Geographic area: Germany
Austria
France
Switzerland

Attention members! We want to hear from you. What do you like or dislike about Prosit, what sort of articles do you enjoy reading the most, what can SCI do for you as a collector? Send a letter to the Editor.

Attention chapter newsletter editors, scribes, reporters – we'd like to know what's going on locally. Be sure to send your newsletters to the webmaster so they can be posted on the SCI website, and send reports of chapter meetings to the Editor of Prosit.

The "mini-reports" given below were culled from recent chapter newsletters.



Pennsylvania Keynotes reports that the **Pennsylvania Keysteiners** met in Davisville, PA. Chuck Keiser gave a presentation on glass steins from the 1700s. Chuck used several steins from his collection to illustrate his talk, including this grain miller occupational which is dated 1771 on both body and lid.



The June meeting was planned for Clark, NJ, with Bob Raue speaking on Faience Steins.



Jo and Ginger Gehres will host the August meeting of the **Carolina Steiners** in New Bern, near the North Carolina coast. Their fall meeting is planned for Asheville, NC, another seasonal opportunity. Both of these sound like a case of excellent planning for a seasonal get-away!

Carolina and Dixie Steiners are discussing the advantages of regional meetings in which members of both chapters can participate. Their most recent event was just that, a joint meeting in April in Lawrenceville, GA. The educational portion of the meeting was devoted to multiple "Show and Tell" presentations.



The **Dixie Steiners** Newsletter reports that the chapter met in Seneca, SC on July 28 at The 313 Cafe. Don Franz gave a report on the recent SCI convention held in Richmond, VA, which by all accounts was a huge success and very educational. Don Strack and Don Franz both brought steins for sale. Don Strack was the scheduled speaker and he added to everyone's knowledge of brewery steins. Walter Swett added some information about dating steins from the Hofbräu Haus. After the restaurant portion of the meeting the Steiners reconvened at the Strack home where they enjoyed viewing Don's Regimental collection.

To Andy and all members of SCI, if you are passing through our area, we'd love to see you.



According to *The Desert Steiner*, newsletter of the **Arizona Stein Collectors**, their April meeting in Tucson was a gastronomic delight, as Erik Sanders, assisted by Eric Pabst, unveiled his secret recipe for Bratwurst. Erik's friend Wolfgang, a sergeant with the 17th Hussar Regiment came to the meeting in full dress uniform. Wolfgang did not have much to say, but Erik filled us in on the regiment's history and the particulars of the uniform. Ron Heiligenstein brought three regimental steins, one of them a *Totenkopf* (skull) stein named to the 17th Hussar regiment which fit in nicely with Erik's presentation.



On October 13 the chapter will meet at the State 48 Brewery in Surprise, AZ, coincident with the brewery's Oktoberfest celebration.

Convention Highlights



2018 Convention - Water Aerobics



Rich Cress (left) receives the 2018 SCI Master Steinologist Award from Executive Director Eric Salzano



The Jack Heimann Service Award for 2018 was presented to **Carol Fox** by President Mike Whited and Executive Director Eric Salzano.



Lorraine Merz was presented with the 2018 Jack Lowenstein Editor's Award by Dennis Ramshaw post-convention.

Teutonia Männerchor

Our Chapter Home

by Steve Donohue
Pittsburgh Stein Society



Several local chapters of SCI have found that societies with German roots provide excellent meeting venues. The Teutonia Männerchor in Pittsburgh is a private membership club with the purpose of furthering choral singing, German cultural traditions and good fellowship, including dining on traditional German food and drink. (*Teutonia* is a reference to one of the ancient tribes of Germany. The word *Männerchor*, or *Männerchor*, literally means “men’s choir”.) This has become a favored venue for meetings of the Pittsburgh Stein Society.



From the website of Teutonia Männerchor:

The early 1800's – Around the early and the mid-1800's through the end of the century, there was a mass immigration from all across Europe to the United States. Many of the immigrants from Germany and other German-speaking countries came to Pennsylvania to what was then “Allegheny City” (now the North Side – just across the river from the City of Pittsburgh. So many German speakers arrived, the area became known as *Deutschtown*.

In 1851, a group was founded known as the *Liedertafel* (singing society) by a group of German-American men including Reverend Karl R. Weitershausen, and met at the Weitershausen Church on Canal Street.

By 1854, the immigrants who were gathering to sing the songs of the *Heimat* (homeland) and share the old experiences at the *Liedertafel* decided to form a chorus called the “Teutonia Männerchor.” This was just nineteen years after the founding of the first German singing society in America – in Philadelphia.

Around 1882, the Männerchor met in Dahlingers Hall at 121 Madison Avenue and the growing membership decided that they needed a larger place to meet and sing.

In 1888, after selling 300 “Building Shares” for \$25 each. Our present hall was completed. A *Damengesellschaft* (ladies society) was formed and the ladies held a dinner to help with the purchase of furnishings.

To the end of the 19th century – the club continued to grow and enjoy popularity and began to be (as it is now) a center of German cultural interests.

The Pittsburgh Stein Society has adopted the Teutonia Männerchor as its home clubhouse, and has been accepted as a specialty club-within-a-club. Organizations such as this one rely on their members for active participation and support, and in that spirit I have contributed a large glass drinking horn to be placed on display.



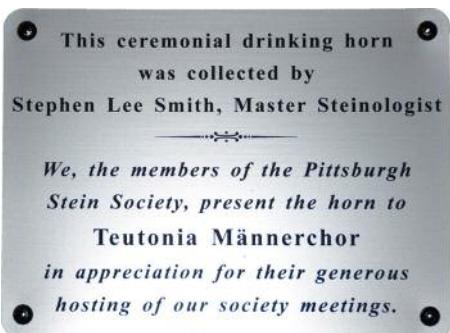
Above, Rich Hahn, Vice-President of Teutonia's board and past-president of the Pittsburgh Stein Society, Steve Donohue, presenter of the horn and plaque, and Tom Weber, President of the Pittsburgh Stein Society



The horn, originally part of the collection of SCI Master Steinologist Stephen Smith collection, is described as

"A blown glass, heavily enameled drinking horn. Circa 1890. About 23 inches long. The maker is assumed to be Josephinenhütte. I have only seen two of these decorative enameled horns in my now 41 years of collecting."

A plaque identifying our chapter as the source of this gift is displayed with it.



References

Wikipedia, *Teutonia Maennerchor Hall*

<http://www.pghmannerchor.com/Early-Days>

Advertising Policy for Prosit

Content

Advertisements and inserts to be included with Prosit shall be accepted insofar as they deal with the general interests of the membership of SCI. Specifically allowable are items concerning beer steins and similar drinking vessels, plaques, bowls, history of drinking, German culture as portrayed on beer steins and auctions or sales of beer steins and related items. Advance copies of material to be included with Prosit shall be submitted to the editor for approval. The editor of Prosit shall be the sole judge of material suitable for inclusion with Prosit.

Prosit reserves the right to reject any advertisement or notice submitted for publication which is offensive or which the editorial staff determines to be inconsistent with the aims, goals and objectives of SCI, including the right of all SCI members in good standing to attend and participate in any activity or function so advertised or announced. No advertising of any sort, at all in conflict to any Convention activities, will be put in Prosit. Any advertisement or announcement which is rejected will be returned to the submitter with an explanation for the rejection.

Offers in Prosit to sell any item, whether by advertisement or insert, are expected to comply with the SCI Code of Ethics regarding the honest and truthful description of articles, examination and return policies, and a general "truth in advertising" concept.

The same terms apply to advertisements on the SCI web site.

Neither the editorial staff of Prosit nor SCI shall be responsible for the content of advertisements or inserts. Disagreements between buyers and sellers shall be settled solely between the parties, and shall not involve either SCI, its officers or the editorial staff. However, parties believing themselves to be injured because of disagreements found in the content of advertisements may turn to the Ethics Committee of SCI, which will try to arbitrate the dispute.

Restrictions

Advertisements in an issue of Prosit shall be limited to a maximum of two pages per advertiser.

Inserts shall be limited to four printed pages (8 1/2" x 11", or folded 11" x 17" insert). Auction catalogs (i.e., lists of items on which bids are solicited) shall not be accepted in any form.

All questions about advertising should be addressed to the Editor of Prosit:

Steve Breuning

svcoyote@aol.com

Advertising Rates

Prosit is printed in full color; no separate rate is offered for black & white.

Ad size	Rate
Full page (8 1/2" x 11")	\$240
Half-page	\$120
Quarter-page	\$60
Smaller (per column-inch)	\$10
Minimum billable ad	\$10

Premiums	Rate
Placement on the back cover	\$50
Placement in the center	\$30
Centerfold	\$60

Discounts	Rate
Four consecutive issues	25% if prepaid

Articles, announcements and news releases for SCI conventions, mini-conventions and other events will be printed in Prosit at no charge, subject to the discretion of the Editor. The Editor will determine appropriate space restrictions on a case-by-case basis.

Rates for Inserts

Subject to the policies established in this document, SCI will accept inserts to be mailed to our membership with Prosit. Insert materials are expected to be provided in quantity, shipped to our printer and ready for insertion in the envelope. Prices are based upon the size of the insert.

6" x 11" (or smaller)	\$300
8 1/2" x 11"	\$375
11" x 17" (folded)	\$400

Black and white inserts can be printed by SCI at an additional cost of \$100 per side (8 1/2" x 11" max.).

SCI convention material, mini-convention material, and other non-profit announcements which conform to the "Content" portion of the Advertising Policy will be charged a special rate of \$275 for each insert.

Submission Requirements

Advertising copy is to be submitted to the editor of Prosit in "camera ready" electronic form. Insert materials should be supplied directly to our printer, in quantity and ready for insertion in the envelope. Image file resolution should be 300 dpi or greater. Deadlines for submissions are 15 January, 15 April, 15 July and 15 October for the March, June, September and December issues, respectively.

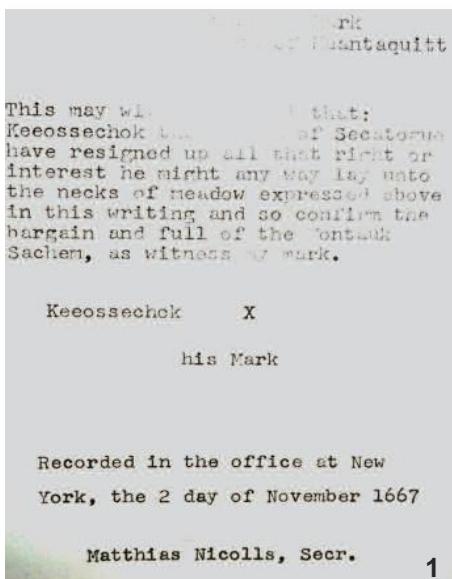
Rates

Both advertising rates and rates for inserts shall be established and revised periodically by the editor and the treasurer, and published in Prosit one issue prior to the effective date of new rates. Rates for inserts will include the cost of labor and additional postage costs.

BEER BREWING AND BOTTLING, LINDENHURST, NEW YORK 1893-1948

By Lorraine Merz
Thirsty Knights

Lindenhurst, Long Island, New York (NY), is the fourth largest village in New York State and "larger than 39 of the 62 cities in New York State." But its roots go back to a time when Indians roamed the forests called Neguntatogue (forsaken land). This lasted until 1667 when the Indians sold the land to Europeans (Picture 1).

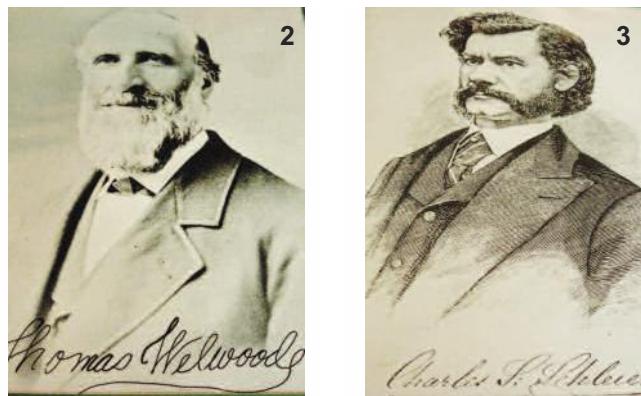


The first Europeans to discover these woods were Englishmen, Huntington farmers, who came to our shores in the 1600's. Newcomers kept arriving and by the 1860's, the territory had become largely populated. A railroad track was laid in 1867 (a new mode of transportation) which made traveling to New York City (NYC) more comfortable and enjoyable.

Notable Personage

Thomas Welwood (original spelling, Picture 2) and his wife Abby emigrated from Ireland during this period. With foresight and wherewithal, Thomas purchased vast amounts of acreage, thus attaining a prominent status in the community. Further west, in Brooklyn, lived a man named Charles S. Schleier (Picture 3) who came to America from Breslau, Germany. This was the era in

which boatloads, literally, of Germans were entering New York harbor. It was the large influx of immigrants into the "New World" that kindled a spark within Charles. He envisioned a place, similar to his homeland – Breslau - where German immigrants could earn a livelihood and raise a family in surroundings similar to their native country.



It was around 1870 when Charles and Thomas crossed paths and changed the course of local history. Charles convinced Thomas to join him in his mission. In collaboration, they formed the Breslau Cooperative Building Association. Their goal was to sell plots to NYC residents who, in turn, would resettle in the countryside and build homes on these newly sold sites. Their new city of Breslau came into existence on June 6, 1870.

To a large extent their plan was successful. Unfortunately, they did encounter some snags and mishaps along the way that resulted in the dissolution of the partnership. A seven-year battle between the two men ensued and ended when the courts ordered hundreds of lots to be sold at auction in 1886. Sales records indicate a John Feller purchased 91 lots for \$375 at the time of auction. Needless to say, this lengthy legal battle caused confusion, disorder.

The City of Breslau changed its name to Lindenhurst in recognition of the linden trees that dotted the landscape. The renaming of the village took place in 1891, but the fire department remained as the Breslau Engine Com-

pany (see Picture 17). The Village of Lindenhurst was later incorporated in the year 1923.

Industry and Business

Breslau expanded during the period 1870-1875 when it became the hub of economic activity. Stores sprang up with shopkeepers eager to sell their wares and services to the ever-growing populace. Factories were constructed to house workshops. The manufacturing industry produced an assortment of items such as artificial flowers, cigars and Swiss embroidery thus providing much-needed employment. The hamlet did experience hard times, depression and unemployment during the latter part of the 19th century, but sprang back and grew in the 20th century.

The Brewery

It was only natural, given the German influence, number of inhabitants, and ideal setting, that a brewery would be erected. And so began the history of Lindenhurst's public drinking house.

John Feller

A gentleman by the name of Muller started the brewery in 1871 and took in a partner, John Feller, in 1893-1894. John Feller started brewing and bottling beer immediately thereafter at Humboldt Place in Lindenhurst, NY. When Mr. Muller died, John Feller became the sole owner. Along with the homestead, John Feller purchased the Village Park that included a pond (later called Feller's Pond) on the property. For beer to maintain its high quality, some form of refrigeration was required. The pond, with its ample supply of winter ice, provided the solution. A structure, John Feller Ice House, was built shortly thereafter on the grounds (Picture 4).



4

**Feller Farm (left) was a combination brewery, saloon, and living quarters.
On the right is the John Feller Ice House.**

Although the brewery did well, John Feller was advanced in age and not in the best of health, so he decided to sell the business in 1907.

Jos. Hastreiter Henry Heddendorf

Jos. Hastreiter and Henry Heddendorf, respectively, were the next proprietors of the brewery. For reasons unknown, ownership was held individually for only one year. Title reverted back to John Feller after the year.

Otto F. Eichhammer

Otto Eichhammer came to America in 1892 from a town near Regensburg, in the State of Bavaria. He was a brewer by trade and had in his possession a letter of recommendation for employment with the Rheingold Beer Company in Manhattan. Instead, Otto settled in Brooklyn, NY, where he would purchase an old tavern, renovate it and then sell it at a profit. This cycle continued for some time until Otto, and daughter Johanna, loaded the horse and wagons and headed east in 1914. Otto had replied to an advertisement in the *New Yorker Staats-Zeitung* for the sale of a brewery in Lindenhurst, NY. He bought the home and grounds (which included the ice house property) for \$13,000 in May 1914 and reopened the tavern in 1916 at East John Street (formerly named Humboldt Place). The edifice served as a brewery, complete with barroom, dance floor, and player piano for the enjoyment of its clientele, as well as the living quarters for the family (Picture 6).



5

Examples of a Feller, Hastreiter, and Heddendorf beer bottle.

The New Yorker Staats-

Zeitung a German-language newspaper, was founded in 1834. It published its first issue on December 24, 1834. The "Staats" (as it is commonly called) would have been the first paper Germans turned to for news on social, cultural and world events. It featured a classified section for those seeking employment, residences or even prospective spouses. The paper still maintains a steady readership among the Teutonic

community. It is considered an important source of information for all things German and hopefully will remain so in the years to come.

Otto's venture proved successful, though somewhat overwhelming. Although his daughter assisted him in this enterprise, he quickly realized the need for additional help. He placed an ad in the *New Yorker Staats-Zeitung* for a brewer. Frank Graser, who had been employed by Piels in Brooklyn, responded. Eventually Frank's brothers and sisters came to work in Eichhammer's Brewery. The family picture was made complete when Frank Graser married Johanna Eichhamer in 1920. Sadly, 1920 also saw the advent of Prohibition and revenueers closed the brewery. The ice house was demolished, and the property donated to the Village of Lindenhurst in the 1930's and is now a village park. The brewery stood empty for a number of years until it was razed. Where once a brewery offered a cold libation to its patrons now stands St. John's Lutheran Church, extending a warm welcome to parishioners.

Linden Brewery, Inc.

When Prohibition came to an end in 1933 local tavern keepers were looking for an investment opportunity.



Eichammer Brewery on East John Street. Site served as a brewery, complete with barroom, dance floor, and player piano for the enjoyment of its clientele, as well as the living quarters for the family.

Lindenhurst, it was determined, needed a brewery. Frank Graser, the son-in-law of Otto Eichhammer, broke ground for the Linden Brewery. It was built on three acres of land owned by Otto Eichhamer. A corporation was formed and stock issued in the name of the Linden Brewery, Inc. Its president was Frederick Miller, Sr. (died March 21, 1935).

The ceremonial laying of the cornerstone took place on October 7, 1933.

Frank Graser along with a group of investors, broke ground for the Linden

Brewery. The brewery stood on three acres of land owned by Eichhammer at 80/90 Montauk Highway, Lindenhurst, NY. Adjacent to the brewery was a beer truck garage. At the beginning the brewery produced 30,000 barrels per year and eventually doubled that amount under the direction of their brewmaster Mike Rief (son of the original Brewmaster John Rief). There were several types of beer brewed: lager, ale, porter, kulmbacher and a seasonal bock. The plant employed approximately 65 workers, many of whom were of German descent. The distribution route ran from Long Island into



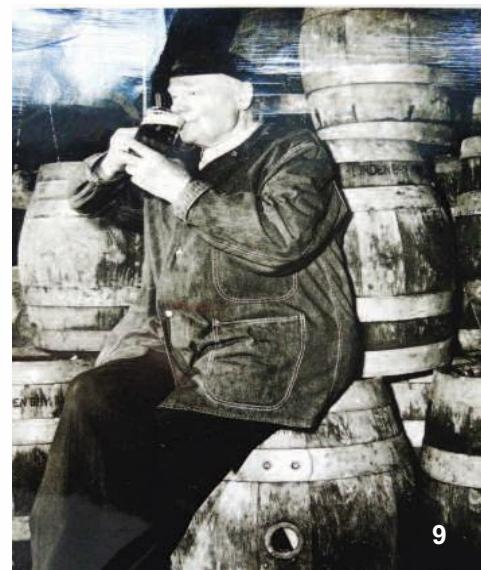
Aerial View of Linden Brewery –80/90 Montauk Highway

New York City and even shipped to Army camps for the enjoyment of troops during WW II. The employees not only produced beers for market but were able to "reap what they sowed." Behind the refrigeration machines was a sink that dispensed beer for the benefit of the workers – much to their delight!

There were two deviations from the past. Firstly, the investors decided to forego a bottling division. This was a financial decision. It was considered too expensive an addition at a time when the country was still in the grips of a Depression. This decision was the death sentence for the brewery as it had to compete with the larger NYC breweries that had bottling facilities on site. In 1947 the brewery was sold to



Thomas Fatato and his Brewmaster Mike Rief

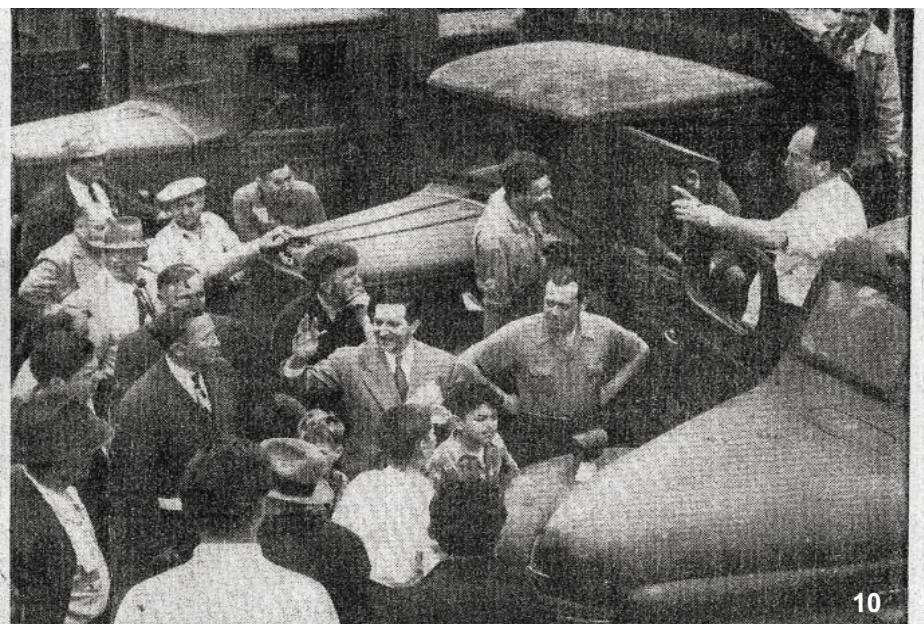


Foreman Max Brier hard at work

Thomas Fatato, a beer distributor from Brooklyn, NY. The beer was bottled in Brooklyn, under the Linden name. The investors held the mortgage in the name of the Linden Holding Company. When Mr. Fatato could not make his mortgage payments the brewery was sold at auction in May 1949 (Picture 10).

Carl Schutter Mfg. Co purchased the building. Today it is the home of a manufacturing firm named Viking, a screen-printing and embroidery facility. The exterior remains the same (except for a yellow repaint in 2011). The garage, however, has been torn down. A car dealership - leasing establishment stands in its stead (Pictures 11, 12).

Interestingly, the brewery had one lone woman worker. The lady in question was none other than the granddaugh-



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GOING . . . GOING . . . but not yet gone, the Linden Brewery on Montauk Highway, Brewery being sold at auction held at the next door car dealership.



11



12

Site of Linden Brewery (Viking Manufacturing) and garage (car dealership) as they appear today.

ter of Otto Eichhammer, Johanna Eichhammer, who worked at the brewery from 1943 until 1948. Johanna is still alive and is the Director of the Linden Old Village Hall Museum (Pictures 13, 14).

The museum's housing was built in 1914 and operated as a dry goods store. It was later converted into a private residence. Eventually the structure was used as the Village Hall until



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1958. The parlor served as the Tax Dept., the living area as the courtroom, and the bedroom as the police station. Even though the museum is small in space, many of its displays, not surprisingly, are devoted to the Linden Brewery. Interestingly, much is also for the display of steins themselves.



**Johanna Sandy - Granddaughter
of Otto Eichhammer
and Museum Director**



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**The Old Village Hall Museum
with the author out front**



18



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Picture 16 shows one of the Brewery's mugs, Picture 17 shows the Breslau Engine Co. mug and four of the museum display cabinets are seen in Pictures 18 - 21.

A wide range of mugs and steins are displayed, some directly related to the brewery, many not.

One very interesting piece on display is a magazine article published in *German Life*, Oct/Nov 2006. The article, *A Stein of the Times*, was penned by our own Walt Vogdes. The article clearly had a pronounced effect on the keepers of the museum.

The village firehouse was itself a victim of fire in 1978. That event, coupled with the need for additional vehicle space, prompted the Village of Lindenhurst to replace the 1923 structure. The Old Village Hall Museum, its closest neighbor, was relocated within the village (272 South Wellwood Avenue) to accommodate the newly expanded firehouse. The relocation took place

sometime after 2013.

The Rotary Club of Lindenhurst sponsors the annual Oktoberfest celebration in Lindenhurst on the first Sunday in October. It is the only time of the year when the museum displays their brewery memorabilia: beer steins, mugs, glasses, trays, coasters, etc. It is time well spent to stop in, after the fun and festivities on Wellwood Avenue, to peruse this exhibit.

Acknowledgement

I would like to thank Ms. Johanna Sandy for donating her time to, and energy in, providing me with a guided tour



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and access to the museum's archives as well as her personal papers. Ms. Sandy's recollections of family events and history were central to this article.

References:

1. "Historically Yours" column written by Evelyn Mentz Ellis, Lindenhurst Historian – South Bay's News, Lindenhurst Edition.
2. South Side Signal – Late 19th century paper.
3. New Yorker Staats-Zeitung.
4. Newsday, May 23, 1949.
5. Newsday, June 17, 2013.

A Stein of the Times

by Walter Vogdes

These colorful and collectible containers are as synonymous with Germany as the nutcracker, Lederhosen, and the Volkswagen Beetle



Editor's Comment

Seeing the article by Walt Vogdes on display made me think, and I have a request:

Will all contributors to *Prosit* please consider, once your article is published in *Prosit*, ALSO sending your article to another magazine for possible publication.

It could be a brewery magazine, a history magazine, an antique magazine, a car magazine, a hunting magazine, etc. This would be one way to stimulate interest in steins, Stein collecting, and *Stein Collectors International*.

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