

# STEIN COLLECTORS INTERNATIONAL PROSIT



Vol. 2, No. 114

The Beer Stein Magazine

June 2020

## The Rarest Variant of Pioneer Steins *Scheinwerferzug* or Searchlight Platoons By Peter Meinlschmidt



## Six Steins Depicting the Tyrolean Rebellion With Scenes by Franz Defregger By Bob Hurley



## Early German Stoneware: Altenburg By Mike Adkins

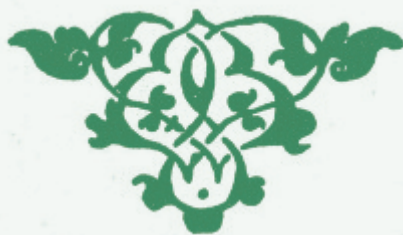


## Mettlach at the AMOCA Museum Pt. 2 - German Culture through the 19th C By Dr. Roy C. De Selms



## What's Inside

As Seen on eBay.....	3
by Rich Cress	
Meet Master Steinologist Ron Fox.....	4
by Joe Haedtke	
A Regimental Stein with Rare Side Scenes...	6
by Ron Hartmann	
V&B at AMOCA: 19th C German Culture.....	8
by Roy De Selms	
Three of a Kind.....	18
by Alain Steenbeeke	
Eduard von Grützner Paintings.....	20
by Ron Gray	
Rarest Variant of Pioneer Regimental Steins	23
by Peter Meinschmidt	
Six Steins Depicting the Tyrolean Revolution	26
by Bob Hurley	
Early German Stoneware: Altbensburg.....	30
by Mike Adkins	
Brewery-Related Tavern Steins.....	34
by Brent Laswell	
Update: Billiken or Balligan?.....	37
by Ron Gray	
Tigerbräu Brewery: A Stein Mystery.....	38
by Rhoda Fry	
Lindenwirtin: Hostess of the Linden Tree Inn.	39
by George Schamberger	



**Prosit** (ISSN 0147-5274) is the official publication of Stein Collectors International (SCI), a non-profit organization devoted to the study of beer steins and other drinking vessels. **Prosit** is published in March, June, September, and December for SCI at 4121 Lewisburg Rd., Birmingham, AL 35207-2117. Periodicals postage paid (011-582) at Birmingham, AL, and additional mailing offices. Dues are \$45 per year (\$55 for overseas addresses, of which \$40 is used for a one year subscription to **Prosit**).

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## SCI 2020 Convention Update

Dear Fellow Members- I hope this finds all of you in good health. As we announced last month on the website, we have been investigating whether to hold this summer's convention in Charleston, South Carolina in view of the Covid-19 virus. After multiple emails and a telephone conference call between the members of the Executive Board, it was decided that we should attempt to cancel the event for this year assuming that we were not going to have to pay a penalty. I am pleased to inform you that we have reached an initial agreement with the hotel that allows us out of this year's contract without penalty and enables us to have our 2021 convention at the same hotel. The exact scheduling will follow.

We are also working on the possibility of having mini-conventions in different areas to be held late this fall, assuming that it will be safe to do so. The reason for the various areas is to limit the travel to each of the locations and allow it to be by car as opposed to a plane.

More on both will follow on the SCI website and in future editions of **Prosit**. Stay well and I hope to see everyone at future SCI functions.

Steve Steigerwald  
Interim Executive Director



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## Mettlach at the AMOCA Museum - Part 2 - German Culture through the 19th Century

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

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

The stein in figure 1 is listed in the VBM catalogs as *Lowengrins Ankunft* (Lowengrin's Arrival) and depicts that



Fig. 1 - 6.8L #2455 - Lohengrin's Arrival

scene from the romantic, fantasy opera by Richard Wagner which is set in Antwerp between the end of the Viking era in the 10th century and the beginning of the Crusades in the 11th century. Wagner wrote a number of dramatic operas including the four-opera cycle, *Der Ring des Nibelungen* (The Ring of the Nibelungs). The "Ring," as it is commonly called, is based loosely on characters from the Norse sagas and is a Middle High German heroic epic.

Modern English, German and most Scandinavian languages are descended from Old Norse (the language of the Vikings). Many cognates, words that look and sound similar, are found among these languages. The Vikings, who lived in coastal towns and Fjords of the Scandinavian countries, ravaged the coastal countries and rivers of northern Europe from Great Britain to the Russia's, from 798-1066 AD. They also explored westward to Iceland, Greenland and Vinland (the northeastern coast of Canada) and even occupied the island of Sicily. The Vikings did leave some legacies of their active times: If you have blue eyes and/or red hair, there's probably a little Viking lurking in your past.

About the time that the Viking raids were subsiding, the Hanseatic League (also called *Hansa*, an old High German word for "convoy") was founded by north German towns and German merchant communities along the North Sea and Baltic coasts and inland to protect their mutual trading interests. The league dominated commercial activity in northern Europe from the 13th to the 15th century. The stein in Figure 2 shows the arms of Lübeck on the front center which was the dominant port that later traded among Hanseatic ports from London in the West to Novgorod in the East. The stein lid inlay shows a stylized "seal" with a sailing ship which was used by Hansa members and on some of their coins. (Note the "V&B" for Villeroy & Boch on the sail.)



Figure 2 - 0.5L #2012  
*Sinnbilder der Hansa*  
(emblems of the Hansa)

Well before the Vikings had ceased raiding northern Europe, the Romans had been advancing from the South. The Romans had much more influence on German culture than the Vikings. They brought wine and their own drinking vessels called *Römer* (Fig. 3) named after themselves. Moreover, they brought Christianity in the form of Roman Catholicism to all of Europe.

However, it was Charlemagne (Carl the Great) who in the late 8th century united the Franks (central European tribes) and established Christianity as the official religion with his main seat of governance at Aachen, travelling to



Figure 3 - Two Römer reflect the wine-drinking Roman influence  
Left, #2953, right #1194/2954

Rome as needed. He was King of the Franks from 768, King of the Lombards from 774 and Emperor of the Romans from 800 until his death in 818. Figure 4, VBM plaque #1048/3036 II shows the crowning of Charlemagne by Pope Leo III.



Figure 4 - Plaque #1048/3036 II

By the 4th century the Romans had established small churches as far north as Cologne (Latin: *Colonia* = Colony) and in 1248 began building the *Cölner Dom* (Cologne Cathedral), seen in Figure 5 on Mettlach stein #1915. Words by the handle of the stein read

*Wer Gott verehrt, bleibt unversehrt.*  
Whoever worships God will remain un-  
harmed.

The Villeroy & Boch family at Mettlach were Roman Catholic and helped in the final stages of building the Cathedral, completed in 1880. They created a series of Pokals and beakers to sell, contributing the profits to finishing the building.



Figure 5 - 0.5L #1915  
Cologne Cathedral

In or around the year 965, Denmark officially became a Christian country. Harald Bluetooth was the first of a long and unbroken line of Christian kings of Denmark. By the tenth century, there was a significant Christian presence in Norway.

By the 16th century the Catholic Church was well established in all of Europe. Martin Luther, a young Catholic priest in Wittenberg in Saxony traveled to the Vatican in Rome and didn't like some of the things he saw transpiring. He decided to return to Germania and report his findings and solutions in a series of 95 Theses. After refusing to recant at the Diet of Worms, he was promptly excommunicated by Pope Leo X. At the request of Frederick the Wise, Martin Luther took refuge in *Schloß Wartburg* in Thüringen (Wartburg Castle in Thuringia) (fig. 6) from May 1521 to March 1522 under a cover name of *Junker Jörg* (Knight George). It was at this time that he translated the New Testament from Koine (Biblical or classical Greek) to German in just 10 weeks.



Fig. 6 - Plaque #2361B - Wartburg Castle

The Reformation had begun, and Central Europe engaged in the devastating 30 Years War (1618 to 1648). Northern Europe embraced Protestant religions (mainly Lutheran in Germany and Scandinavia) while the South remained Roman Catholic. So if your German ancestors were Protestant, they probably came from the North, but if they were Catholic, they probably came from the South.



*Freimaurerei* (Freemasonry or Masonry), fraternal organizations that trace their origins back to the end of the 14th century, regulated the qualifications of stonemasons and their interactions with authorities and clients. The degrees of Freemasonry retain the three grades of medieval craft guilds: Apprentice, Journeyman and Master Mason. Freemasonry seems to have been adopted in Germany in the 1700's and might have been associated with the Knights Templar and Rosicrucians. Both Catholic and Protestant hierarchies have expressed critical opposition toward the *Freimaurer* (Freemasons) and it is somewhat surprising that the Catholic Villeroy & Boch families allowed production of this stein (Figure 7).



Figure 7 - 0.5L #1819  
*Sinnbilder der Freimaurerei*  
Emblems of Free Masonry

When Bob Wilson and I were gaining our secondary educations during WWII, everything German was suppressed, including the German language, even though about 75% of the world scientific literature was published in German. Likewise our vision of knighthood and castles had to do with

England and not the Continent. Of course, we know better now. The Crusades of a thousand years ago had knights from all over Europe as well as commoners, and the Knights Templar were made up mainly of knights from the Franks.

The stein in Figure 8 is listed in the VBM catalogs simply as *Ritter*, which literally means “rider.” In those days anyone riding a horse and having a weapon was considered a “Knight”.



Figure 8 - 0.5L #2765 - *Ritter*  
“Knight on a White Horse”

Knights weren't all on horseback and those that weren't were called *Knechte*, but you didn't argue with either version. (*Knecht* is the cognate of knight, but the meaning has been downgraded with time to mean servant.) The *Knecht* in Figure 9a, dressed in armor and carrying a lance with a flag and a sword, was called a *Mastenknecht* (knight) in olden times, but more recently *Landsknecht* (soldier, mercenary). The words on the banner of this plaque read *Gutes Recht sindt allzeit Knecht*—A good rule is to always (have a) soldier (employed).



Figure 9a - Plaque #1384



Figure 9b - Plaque #1385

The man in Figure 9b, casually dressed and carrying a mace and shown with farming tools that could be used as weapons, was called a *Landsknecht*, but more recently demoted to a *bewappneten Bauer* (weaponized or armed farmer or servant). Here the words read *Trutz ohn Macht wird veracht*—Defiance without might will be ridiculed (laughed at).

Not even an inn keeper would dare argue with *Der durstige Ritter* (The Thirsty Rider, or Knight) seen in Fig. 10. The knight rode up to an inn after a day's ride and pounded on the door to be let in. When the inn keeper let him in, the knight headed straight for the *Bier Keller* (beer cellar). While his faithful dog held the hapless inn keeper at bay, the knight quaffed a few drafts and then filled a keg and rode happily off into the moonlight.





Figure 10 - #2382 - The Thirsty Rider



Figure 11a (left) - #2195 (Rheinstein) and Figure 11b - #2196 (Stolzenfels)

Knights were usually associated with castles and these are found all over Germany to this day. It's even possible to stay in some of them overnight and I've done just that, locating possibilities thru a program called *Gast im Schloss* (guest in a castle). Many castles are located on the Rhine River because it was a major means of transporting goods in medieval times, and castles were constructed at strategic points to guard and collect tolls. *Schloss Rheinstein* (Rheinstein Castle – Figure 11a) was established in about 1317 and *Schloss Stolzenfels* (Figure 11b) in about 1259. The castles also served as way stops on the land routes along the Rhine.

Probably the most famous castle on the Rhine River is *Schloss Heidelberg* (Fig. 12) memorialized by Viktor von Scheffel in this popular song:

*Alt Heidelberg du feine, du Stadt an ehren Reich,  
am Neckar und am Rheine, kein andere kommt dir gleich.*

Old Heidelberg you are so fine, you city rich in honor,  
on the Neckar and on the Rhine, there is no other like you.

The oldest university in Germany, Ruprecht-Carls-Universität-Heidelberg, was established at Heidelberg in 1386 on instruction of Pope Urban VI at the request of Rupert I, Count Palatine of the Rhine, and it remains one of the world's oldest surviving universities. As with most universities of this era and continuing well into the 19th century, the curriculum involved only philosophy, theology, jurisprudence and medicine. Since 2012 the tuition has been free to students both inside and out of the EU, with some courses in English.

Text on the stein reads:

*Der Herr von Rodenstein*  
The gentleman from Rodenstein (a notorious drinker)  
*Das war der Zwerg Perkeo*  
That was the Dwarf, Perkeo (the court jester)



Figure 12 - 0.5L #2894

Left to right: Herr Rodenstein; Ruprechts-Carl-Universität-Heidelberg; Perkeo



In reaction to threats of outside forces, *Deutscher Michel* (German Michael) was adopted in the early 19th C. as the national personification for Germany, just as his counterparts John Bull and Uncle Sam symbolized the citizenry of England and the United States, respectively. Michel is portrayed as fun loving, easy going, naive and ordinary, often depicted as sleeping. But he was also shown to be a figure of strength, ready to strike on behalf of Germania when provoked.

A *Kriegspostkarte* (war postcard) from the time of World War I makes the point—Michel relaxes with his pipe while the figures of England, France and Russia prepare to menace him. One burst of smoke, heat and ash from his pipe quickly scatters them.



*Der Michel schläft -  
doch wehe, wenn er wacht!*

The (German) Michael sleeps -  
but watch out when (if) he awakens!

The stein in Figure 13 shows the *Deutscher Michel* just relaxing, but his Phrygian Cap subtly shows his desire for liberty and peace, along with the text in Bavarian dialect:

*Dös liabst auf der Welt is mir allweil  
mei Ruha,  
a' guate Maas Bier und mei Pfeiferl  
dazua!*

What I love best in the world is being  
left in peace,  
a good stein of beer and my pipe  
along with it!

A club called *Die Gesellschaft der Deutsche Michel* (Society of the German Michael) was founded in 1892 as a place where men could go to relax, play cards, drink etc. Michel thus rep-



Figure 13 - 0.5L #280/621

resents all of those diversionary pleasures dear to the German people: *Spiel* (game playing), *Musik* (music), *Bier* (beer), *Gesang* (song), *Tanz* (dance), *Liebe* (love) and more (Fig. 14, below).

### **Spiel (Game Playing)**

Like most cultures, the Germans have a love of games. Chess appeared in Germany in 1471 described in a Göttingen manuscript, but the history of



Figure 15 - 0.5L #2049  
*Schach dem Könige! Check the King!*  
*Ludus Ludorum Game of Games*



Figure 14 - A Set of six #2327 Beakers

chess goes back almost 15 centuries. The game originated in northern India in the 6th century AD and spread to Persia. When the Arabs conquered Persia, chess was taken up by the Muslim world and subsequently, through the Moorish conquest of Spain, spread to Southern Europe.

Germans enjoy many types of card games, having evolved from the 14th C. as brought in from other countries. After the unification of Germany in 1871, compromise decks were created to help players from around the country who were used to different suit symbols. The Skat Congress decks split cards diagonally with one half using the pattern of French symbols and the other half using the German symbols. This is not unique to Germany as similar split decks are found in Austria, Switzerland and even France.

A *Turnierbild* deck was created for official Skat tournaments, using the French-suited Berlin pattern but with German colors (green Spades and yellow Diamonds). The German and French suit symbols can be seen on VBM steins #1394 and #1395, respectively (not shown here).

The cards shown on the VBM "Card Stein" (fig. 16) resemble those used for the game of *Doppelkopf* (double head), a game very similar to Euchre which has been played in North America since the early 19th century. It originated in Alsace as *Juckerspiel* and was carried to the New World by German-speaking immigrants. Some of the game's other terms also come from German.

The game being played as exemplified on this next stein (fig. 17) is *Kegeln* (Skittles or Nine-Pins) played with nine pins and is the German forerunner of American ten-pin bowling. *Alle Neun!* (all nine!) is like a strike in *Kegeln*, but the *Kranz* "wreath" is taking down the eight surrounding pins and leaving the 5-pin standing in the center and it is worth more points than the strike. A typical text and German philosophy found on *Kegeln* steins is:

*All' neun und Kranz beim Kegelspiel -  
Wer das nicht schiebt, der schiebt nicht viel.*

All nine and wreath while bowling -  
He who does not knock them all down, does not knock over much.

The old German philosophy that if you're going to do something, you have to do it right is exemplified by the verse on this next stein (fig. 18) called *Sonntagsjäger* (Sunday Hunter). When the hunter goes out once a week on Sunday, all duded out with the right outfit but returning empty-handed, it becomes apparent that only practice makes perfect.

*Sonntag früh Wald, Jäger bald,  
Federstoß und Büchs, trifft aber nix.*

Early Sunday (in the) woods, soon (comes) a hunter,  
(with) feather in hat and gun, but gets nothing.



Figure 16 - 0.5L #2093  
The Card Stein



Figure 18 - 0.5L #1909/1073  
*Sonntagsjäger* (Sunday Hunter)

Fig. 17 - 2.2L #2064  
*Kegeln* (Bowling)



### Musik (Music)

Countless classical music pieces have been used as backdrops in the movies, but can't be enumerated here. Several German composers are depicted around the upper body of the *Symphonia* stein (Fig. 19): L. Beethoven, H. Marschner, R. Schumann, E. Geibel, V. von Scheffel, F. P. Schubert, W. A. Mozart and F. J. Haydn.



Figure 19 - 5.5L #2126  
Symphonia

Many classical and non-classical music compositions and songs have come to the rest of the world from Germany. Most of the classical pieces came from 19th C. Germania before the unification in 1871. Many of us will recognize the classic "Wedding March" from the opera "Lohengrin" by Richard Wagner. (A similar Wedding March was composed at about the same time by Felix Mendelssohn for the opera "A Midsummer Night's Dream".). If you've ever attended a graduation cere-

mony, you should recognize the "Academic Festival Overture" by Johannes Brahms which is also an old German student song, the Latin words of which have evolved from the 18th C. and were put to music by Brahms in 1880:

*Gaudeamus igitur, iuvenes dum sumus.  
Post iucundam iuventutem, post molestam  
senectutem, nos habebit humus.*

Let us rejoice, therefore, while we are young.

After a pleasant youth, after a troubling old age, the earth will have us.

### Bier (Beer)

Gambrinus is the undisputed "king of beer" and has long been the universal symbol of beer and brewing. It is thought that the legend might have arisen from a real person who invented hopped malt beer, Jan Primus (Johan I), a 13th C. Belgian Duke and President of the Brussels Guild of Brewers.



Figure 20 - 0.5L #2027  
Gambrinus, King of Beer

*Es hat ein König in Flanders gesoffen das  
und dies,  
bis endlich er erfunden dies wahre Cere-  
vis.*

There was a king in Flanders who drank this and that,  
until finally he invented this true beer.

Of course, when we think of beer, we automatically think of Oktoberfest and Munich, the world capitol of beer and beer drinking. This scenario is captured on the "Munich" stein (fig. 21) with the *Münchner Kindl* (Munich Child), symbol of Munich on the front center.



Figure 21 - 1.0L #2002  
Munich

This stein was designed by Otto Hupp to honor the Bavarians with views and text:

*Wer nie mit einer vollen Mass, auf  
einem Münch'ner Keller sass,  
der weiss nicht was vor andern Volk-  
ern, der liebe Gott den Bayern gab.*

He who never sat with a full stein  
in a Munich cellar,  
doesn't know what, ahead of all  
others, our dear God gave to the  
Bavarians.

### Gesang (Song)

Singing is a world favorite pastime and way of rejuvenating the spirit. That is reiterated in the text of this stein (Fig. 22), the second Mettlach stein acquired by Bob Wilson.

*Wo man singt, da lass dich nieder.  
Böse Menschen haben keine Lieder.  
Where there is singing, join in.  
Bad people have no songs.*



Figure 22 - 0.5L #2097  
Musik/Music

Many of our popular and religious related songs have come from 19th C. Germany, including Silent Night, Oh Christmas Tree, The Little Drummer Boy and more.

### Tanz (Dance)

Dance has been practiced by all civilizations since the beginning of history. It has its roots in religious practices, ceremonial rites, and socializing. This stein (Fig. 23) shows mostly peasant type dancing and who hasn't heard of the *Schuplattler* dance of Bavaria and the Tyrol?

### Liebe (Love)

The stein in Figure 24 is based upon the scene of the "first kiss" of Werner and Margaretha from the poem, "*der Trompeter von Säckingen*" (The Trumpeter of Saeckingen), written in 1853 by Josef Viktor von Scheffel. The poem tells the story of a love affair between a trumpeter, Werner, who delivers mail to a castle and the Baron's daughter, Margaretha. This was a time of social revolution in Germania and the poem tells the story of unrequited love falling victim to social class distinctions.

*Und sie flog in seine Arme und sie hing an seinen Lippen  
und es flammte drauf der erste, schwere,  
süsse Kuss der Liebe.*

And she flew into his arms and she hung on his lips  
and it inflamed the first, heavy, sweet kiss of love.



Figure 23 - 4.1L #2085  
Tanz (Dance)

Love sometimes leads to marriage. When the first intense feelings of love seem to temper down, some men have been known to wander. Some wives are accommodating and allow their men a little freedom as shown on this stein (fig. 25).

*Zankt auch mein Engel noch so sehr,  
gibt sie abends mir den Schlüssel her.*  
No matter how much my angel fusses,  
she will give me the house key at night



Figure 24 - 0.5L #2009  
The First Kiss



Figure 25 - 0.5L 1909/1042  
Haus Schlüssel (House Key)



So where does the released husband go? He heads straight for his *Stammtisch* (favorite table for cronies to meet) at the local *Kneip* (Club or Tavern) found in almost all towns in Germany (Fig. 26).

*Je schöner die Kneip, desto schlimmer für's Weib;  
je schlimmer das Weib, um so schöner die Kneip.*

The more appealing the tavern, the worse for the wife;  
the worse the wife, the more appealing the tavern



Figure 26 - 0.5L #2090  
The Club Stein

Some wives are never accommodating and show no mercy. That's the way it is shown on this stein (fig. 27) called *Pantoffel in der Ehe* (Slipper in the Marriage). The slipper can be seen between the couple on the front of the stein and also on the lid with the text: "Ewig dein" (forever thine) and "Ewig mein" (forever mine). The feminine slipper represents the woman's primary means of maintaining her dominance in the marriage. It's a common theme in German lore. Note the symbolism of the chains and the babies.



Figure 27 - 0.5L #2050  
*Pantoffel in der Ehe*  
Slipper in the Marriage

Both the husband and the wife contribute to the text on this stein:

*Er: Ich bin der Mann; das Hauptling!*  
He: I am the husband; the head!  
*Sie: Ich bin die Frau; ich weiß das Haupt zu drehen!!*  
She: I am the wife; I know how to turn heads!!



Figure 28 - Plaque #2041  
Couple Riding Horseback

Actually women have a long history of taking part in activities with their men as shown on the plaque in Figure 28. Take note that the woman here is still wearing a long flowing skirt which is more suited to riding side saddle and leaves her somewhat at a disadvantage to her male counterpart. There are other reasons for the side saddle for women and we'll just leave it as making it more lady-like.



Figure 29 - 0.5L #2808  
Woman Bowling

The stein in Figure 29 shows two women bowling, but they're still wearing long flowing skirts and it looks like the men in the background are giving instructions. The women here are not quite independent yet, but let's proceed with this theme.

This next stein (Fig. 30) shows women progressing subtly in society at the turn of the last century. The woman skier is skiing by herself and being admired by male skiers waiting for the chair lift in the background. The lid inlay suggests that she might have a beer by herself or join in group libations in the ski lodge après skiing. However, she's still wearing a long flowing skirt which could be



Figure 30 - 0.5L #3282  
Woman Skiing

a little risqué when the wind blows the other way.

Figure 31 provides another show of progress for women in sports and society. A verse on the body of the stein reads:

*Durch Land u, Stadt, durch Wald u. Feld,*

*All Heil! dem Rad, gehört die Welt!*

Thru country and city, thru forest and field,  
health to all! The bicycle belongs to the world!

The woman is depicted with her woman's bicycle and in what might be called "bloomers" (fig. 31). It's still a long way to miniskirts, skinny jeans and bikinis, but it is progress. Note that the woman's bicycle can still accommodate long flowing skirts and even bloomers. It's somewhat enigmatic that this style of bicycle is still in use over 100 years later, at a time when most women cycling are wearing pants or even bathing suits, but not long flowing skirts.

On a somewhat more serious side, the time around the turn of the last century has shown women coming to the fore and gaining independence and voting rights, prominent positions in business management, politics and the main work force. The words on this stein proclaim the sentiment that this will be all good for the world.

### ***All Heil!!! (Health to all!!!)***

The Reading area of [the SCI website](#) contains links to three useful sources for translating expressions and verses which appear on steins:

- [Translations Illustrated](#)
- Les Hopper's [1,001 German Translations](#)
- [The Beer Stein Library](#), now hosted by AMOCA

Anna Sanchez, Collections Manager at AMOCA, deserves special thanks for photographs of items from the Bob Wilson Mettlach Collection.



Figure 31 - 0.5L #2635  
Woman with Bicycle



**AMOCA**

American Museum of Ceramic Art