

food appears to have had a great vogue in those days. Hosemann was frequently commissioned to execute such designs, and we find traces of this style in Meyerheim's wedding menu, only here the animals are not meant to be eaten but carry the various dishes. On another menu designed for the Society Hosemann inscribed the names of the courses on the chef's tongue which had to be drawn more than life-size to accommodate them all. After the guests had at long last "eaten their way" to dessert, they were allowed to take a bagful home to the "kids" as is indicated on the paper-bag designed for the purpose. Hosemann has decorated it with inimitable humour portraying as he does the figure of a father returning home in a merry mood after enjoying the cup that cheers and inebriates also. The proletarian counterpart to these rich banquets is the menu for the Workmen's Union in 1847—a year marked by an acute shortage of food—when a dinner was given to demonstrate the palatable qualities of horse-flesh whereby popular prejudice was to be dispelled. Few would believe that this spirited ingeniously designed menu was the work of Bernhard Plockhorst who at a later period gained a considerable reputation for his exceedingly impersonal

Einladungskarte des Berliner Hand-
werkervereins für ein Pferdefleischessen
Lithographie von
BERNHARD PLOCKHORST, 1847

Invitation card of the Berlin Workmen's
Association for a dinner of horse-flesh
Lithograph by
BERNHARD PLOCKHORST, 1847

