

STEIN COLLECTORS INTERNATIONAL

PROSIT

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The Beer Stein Magazine

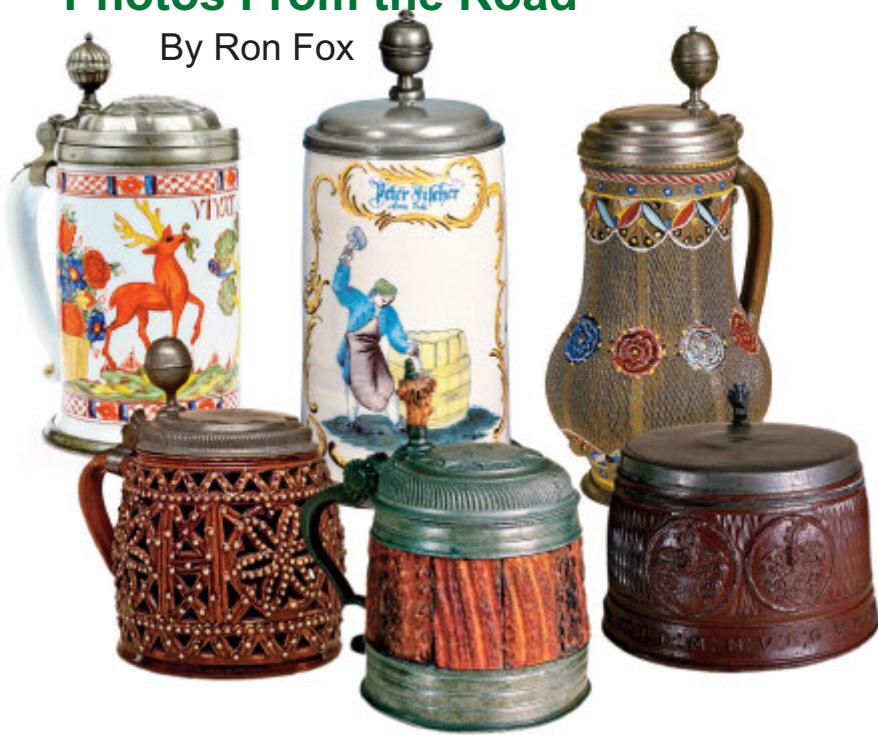
December 2023



Those Magnificent Steins

Photos From the Road

By Ron Fox



Mettlach's Cameo Coats-of-Arms Steins

By Mike Adkins



Political Steins - Part VI: The Socialist Movement in 19th C. Germany

By Roy De Selms



An American Success Story

By Salvatore Mazzone



SCI on the Isthmus

The 2024 SCI Convention in Madison, WI



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SCI's 57th annual convention will be held in Madison, Wisconsin, July 2 through 6, 2024. There will be two days of pre-convention activities on July 2 and a commercial auction by Fox Auctions on July 3. The convention itself will be Thursday through Saturday July 4 through July 6, with check-out from the hotel on Sunday, July 7.

What is an Isthmus? Simply put, it is a thin strip of land connecting two larger land masses, across an expanse of water. Downtown Madison is an Isthmus and the surrounding lakes (5 in all) add a natural beauty to the area with limitless leisure and recreational opportunities.

The convention hotel is The Madison Concourse Hotel and Governor's Club (Picture 1). To say the

hotel is conveniently located is an understatement, as it is situated in the heart of everything that is downtown Madison, from restaurants to shopping, museums, concerts, farmer's markets and much more. All of this, within several blocks of the hotel. The Wisconsin state capitol building, is just around the corner from our hotel and a must stop for all convention attendees. The following link provides a brief highlight of our convention hotel and surrounding area: <https://www.youtube.com/watch?v=qGh7Gmy7gWI>

Madison is not only the Wisconsin state capitol but also home to the University of Wisconsin. This university, with its 35,000 undergraduate enrollment, and 50,000 total student enrollment has an abundance of venues and activities to

enjoy including Memorial Union Terrace, the Chazen Museum of Art, the UW-Madison Geology Museum and much more.

State Street is a seven-block thoroughfare, running between the State Capitol and the university campus, buzzes with activity day and night (Picture 2). With more than 140 restaurants and 80 unique shops this pedestrian zone is sure to have something for everyone. (Just watch out for the bicycles and skateboards).

Frank Lloyd Wright was born in 1867 in a small rural town about 60 miles west of Madison. At the age of 19, he began his studies in civil engineering at the University of Wisconsin in Madison. His footprint can be seen throughout Madison. Two of his achievements include the Memorial Union Terrace (Picture 3) and the First Unitarian Society Meeting House. (Pictures 4a, b). There are also bike tours of Downtown Madison (Picture 5).

The convention itself will feature a strong program of speakers, round tables, auctions and stein sales, along with the hospitality room and afternoon tea on the beautiful rooftop venue on the shores of Lake Mendota.

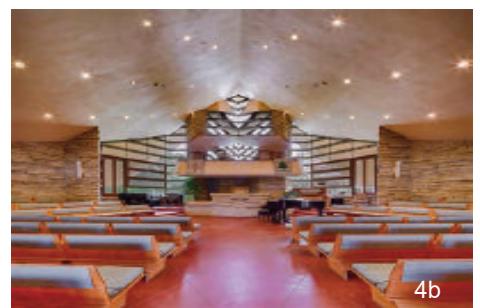
Convention rates at The Madison Hotel are \$139/night for a single or double room. These rates are also offered three days prior to and after the convention period on a space available basis. Parking charges for overnight hotel guests are \$15/night for self-parking. If your vehicle is taller than 6'3", please contact the hotel for parking assistance prior to arrival as the underground ramp has height limitations.



To make reservations phone 1-800-356-8293. In order to receive our negotiated, reduced rate of \$139/night you will need to say you are with the "Stein Collectors International 2024 Annual Convention". We urge you to make your reservations early.

For questions contact David Bruha at dsbruha@Frontier.com or 715-277-3796.

Watch for detailed convention information in the March 2024 issue of **Prosit**.



First Unitarian Society Meeting House



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Hello Fellow SCI Members,

I would like to thank Steve Steigerwald for his service as Executive Director. Steve took over as Executive Director in the fall of 2019 and did a great job!

His service to SCI is greatly appreciated.

Also, I would like to let the membership know that new members are joining SCI on a regular basis. I would like to welcome each new member to the fun hobby of Stein Collecting. It's very important to connect new members to a Chapter, so they can enjoy the experience of learning, and making new friends.

I also want to encourage members to contribute to our hobby by hosting a Chapter meeting or agreeing to be speaker at a Chapter meeting. The Chapter meetings are where the "rubber meets the road" at SCI.

We also need members to write articles for Prosit. Please take the time to write an article.

Lastly, I would like to wish everybody a happy holiday season, and I look forward to seeing you at next years Convention in Madison, Wisconsin.

Best wishes,
 Eric Salzano
 Executive Director

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Mettlach's Coats of Arms Cameo Steins

By Mike Adkins

Thoroughbred Stein Verein

Mettlach produced a series of seven cameo steins featuring various coats of arms as the decoration. Included were the Imperial eagle and the coats of arms for Bavaria, Munich, and Hamburg. The Hamburg Stein was offered only as a .5L stein. The other three were available in both .5L and 1.0L sizes. The steins presented here are in order by form/model number.

Munich

Munich began to take shape as a true town in 1158. The city became the capital of Bavaria in 1506. The earliest coat of arms for the city was a cowled monk. By the late 1700s, the monk had transformed into the Munich Child. The evolution of the appearance of the Munich Child is familiar to most stein collectors.

This first stein (# 2049 *Münchner Kindl*) came in both .5L and 1L sizes. They are shown in Picture 1. They have identical cameos (Picture 2) showing the Munich Child on a shield. A crowned helmet with gorget sits atop the shield. Stalks of barley appear above the helmet (to go along with the hops on the shield). Bud tipped hops vine complete the decoration inside the shield.

Officially, Munich's coat of arms is simply a shield with the Munich Child holding a book in her left hand. Items such as radishes, pretzels, wreathes, and the ubiquitous foaming beer stein are adornments added by local artists. She can be seen holding these items on souvenirs, post cards, steins and even Munich manhole covers. The lid (Picture 3) is similar to those on the Bavarian steins. The shield features a smiling rising sun face on the upper field of the shield and a key in the lower field. A banner sits above the helmet with the inscription "In Die Kanne" (serving stein). A hand holding an open beer stein is above the banner.



Bavaria

The Duchy of Bavaria was founded in 555. It became part of the Holy Roman Empire in 788. The Kingdom of Bavaria was established in 1806 when Napoleon abolished the empire. While the area of the Kingdom repeatedly grew and shrank, it began to be recognizable as today's German state.

A coat of arms resembling the current version was created in 1835. Over time, it went through several evolutions. Picture 4 shows both the .5L and 1.0L steins (# 2950 - *Bayerisches Wappen* - Bavarian Coat-of-Arms). The coat of arms shown on the steins was used from 1835 – 1923. Pictures 5 and 6 are closeups of the .5L and 1.0L sizes, respectively. The crown indicates Bavaria's status as a Kingdom. On the actual coat of arms, the inner shield would be the checked blue and white pattern of Bavaria. The upper left lion on the shield is gold on black and represents the lion of the palatinate. The upper right field is the Franconian rake – red above white. The lower left field represents Swabia. The diagonals are red and white which are separated by a vertical band of gold. The lower right field is a blue lion with a red crown for the House of Wittelsbach.

Both sizes of the stein have the same lid (Picture 7). A crowned helmet with gorget sitting atop a blank shield. The lid is actually in the form of a generic coat of arms – a shield (which could be engraved), a helm with plumed crest, and mantling.



4



5



6



7

The German Empire

This stein (# 2951) shows the Imperial Eagle - *Reichsadler*). The German Empire of 1871 – 1918 adopted the medieval coat of arms used by the Holy Roman Empire. The version used by Mettlach for its steins seems to be modeled on the small, or lesser, coat of arms used by the empire from 1889 – 1918. This is in keeping with the production dates on the steins. Both sizes are shown in Picture 8. The coat of arms is identical on both sizes. Picture 9 is a closeup. They were produced in 1904.

The eagle has a shield on its chest enclosing the provisional coat of arms adopted in 1871 at the Versailles Proclamation which formerly established the German Empire. The shield is surrounded by a chain of medals draped around the eagle's neck. Over the eagle is the crown of the Holy Roman Empire featuring a cross between two eagles.

The .5L stein has a plain lid; the 1.0L stein has a fairly common lid with a relief scene of the city of Munich, including its two oldest churches, St. Peter's and the Frauenkirche. A shield at the top contains an image of the Munich Child and has a banner flowing from each side. The larger stein has a Bavarian Rampant Lion thumb lift (not shown).

Hamburg

The first permanent building on Hamburg's current site was a castle built by Charlemagne in 808. In 834 the city became a bishopric. 1139 marked Hamburg's designation as a Free Imperial City. During the 1200s the city was a leading member of the Hanseatic League.

The Hamburg stein (# 3035 Hamburg-Coat-of-Arms, *Hamburgische Wappen*) shown in Pictures 10 and 11, is available only in the .5L size. The Hamburg coat of arms can be traced back to 1241. It is a castle with three towers. The center tower is topped by a cross. A Marian Star (a Star from the crown of Mary) is seen above each of the end



towers. These stars are believed to commemorate Hamburg's history as an archbishopric. A helmet and gorget sit atop the shield. Rising from the helmet are banners and peacock feathers. The gate to the castle is closed to symbolize the city's resolve to defend itself. The version seen on the stein is the Greater coat of arms used in Imperial Germany from 1871 to 1918. On the actual coat of arms, the shield's background color is red reflecting one of the



city's official colors: red and white. The lid is identical to that of the .5L Imperial eagle stein.

These steins have always been favorites of mine because of the striking white cameos against the green background. The history suggested by the various coats of arms is a bonus. My thanks to Ron Fox for the picture of the Hamburg stein.



Photos from the Road

Sixty Second Installment

By Ron Fox
SCI Master Steinologist

For those stein collectors that have been to Munich, I am sure you visited the shop of Peter Vogt on the backside of the Glockenspiel. His antique shop specializes in early faience and stoneware steins. He has been there for over 30 years. These next pages are some of the best steins he has handled through those years.

The top row begins with a stoneware stein from the Altenberg factory. This factory seldom used colored enamel for decorations. This is one of the rare examples displaying a family shield.

Next is a stoneware stein from the Bunzlau factory. 18th century Bunzlau is commonly found in the Birnkrug shape. This stein is in a hard to find tankard Walzenkrug shape.

The top row ends with a stoneware stein from the Kreussen factory. It is beautifully decorated with the planets theme.

The middle row begins with a hunt stein from the Annaberg factory. New digs have determined these steins were actually from the Dipoldiswalde factory. Re-training my brain.

Next is another Altenberg stein with enamel decoration. Don't be fooled to believe they are common, as they are not.

The middle row ends with a chip-carved stoneware stein from the Freiberg factory. Nice enameling.

The bottom row starts with a stoneware stein with several rings attached to the body. It is from the Dreihausen factory.

Next is a busily decorated 16th century Rhenish stoneware Bartmann Krug.

Last stein on this page was made at the Muskau factory and has uncommon enamel decoration on the relief.





All of these steins are the best from Peter's over three decades of business. There is so much more that can be said of each one, but there just isn't enough room in this format.

This page starts with a large wide stoneware stein made at the Kreussen factory. As you can see, it is wider than it is tall. It is chip-carved with two heraldic shields.

Next is another wide stoneware Kreussen stein enameled with a desirable hunt scene that wraps around the body.

The middle row begins with a very unique stein from the Bunzlau factory. The outer body is reticulated with cut work design around the body. I have never seen another example done in this manner.

Next is another large wide body stein. It is from the Kreussen factory and has the uncommon decoration of the seven Electors. The archbishops of Trier, Mainz, and Cologne; the duke of Saxony; the count palatine of the Rhine; the margrave of Brandenburg; and the king of Bohemia. A fantastic stein.

The bottom row begins with an early stoneware stein from the Raeren factory dated 1586. They also worked in cobalt like Westerwald, but less frequently.

The next stoneware stein features a detailed shield where you would usually have the bearded face of a Bartmann Krug. It is dated 1576 and was made at the Siegberg factory.

The last stein is from the Waldenburg factory and is circa 1580. Examples from this factory are difficult to find. Besides the wonderful applied relief decoration, it is embellished with attractive pewter mounts and body bands.

The top row begins with a rare blue glazed Dipoldiswalde (Annaberg) stoneware stein. These are hard to find and rarely come to the market.

Next is one from my favorite factories and I am pleased to have a fine example of my own. It is from the Wetterau Hessen factory and decorated in the Sgraffito technique. The body is dipped twice in two colors and then scratched through design revealing the first dipped color. Great technique.

The top row ends with a stoneware stein from the Freiberg factory. Nice enamel colors and relief Samuel Günther pewter lid.



The middle row starts with a Schnelle shaped stoneware stein from the Raeren factory dated 1566. A Schnelle is a tall slender body shape.

Next stoneware stein is the Schnelle shape from the Siegburg factory dated 1574. It is decorated with a double headed eagle. I am happy to have my own version of this 16th century stein.

The middle row ends with one more stoneware Schnelle. This one is from the Raeren factory circa 1600.



The third row begins with a stoneware stein from the Muskau factory. It is decorated with relief and scratch lines.

Next stein is made of serpentine stone that has been milled into a diagonal ribbed body. A very pleasing form circa 1700.

This page ends with another Muskau stoneware stein dated 1663. It features chip-carving within round panels and relief heads as body bands.





The top row begins with a Kulbach stein made in the style of a Daubenkrug, but instead of wood slats it is made of stag horn slats. A very unique stein you will probably never see again.

Next is another unique stein. It is hafnerware made at the Zittau factory dated 1668. This is the first stein I have seen from this factory, I would have said Bunzlau until reading Peter's listing.

The top row ends with a stein made of basket weave. These need to be lined with pitch to hold a liquid. They were for show and not very functional.



The middle row starts with a serpentine stein. It has been milled into a wonderful shape. The great thing about it is the entire stein is made of serpentine including the handle, hinge and lid. Circa 1700.

Next is a stoneware character stein of a keg with four feet. It is circa 1650 and made at the Waldenburg factory. This stein was also made in a cobalt glaze.



The bottom row starts with a stoneware stein from the Dipoldiswalde factory. It has a royal figure in front with a hunt scene around the body. I really like the large ball thumblift. Good pewter really makes a difference.

Next is a Nurnberg hafnerware stein from 1550. It was from the workshop of Paul Preuning. There were many examples made in the late 1800's, but finding a period piece is difficult and you would need to dig really deep to get it.

The last stein is another serpentine circa 1595. The mounts are period and really enhance the stein.

The next four pages will show the best faience steins Peter has handled during his long career.

The top row begins with a hausmaler from the Schreizheim factory. A hausmaler was decorated with low fired enamels (muffle fired) by known artists of the day. It allowed for a full palette of vibrant colors.

The next stein is a hausmaler from the Nurnberg factory. It is painted with a beautiful landscape scene by Abraham Helmack in 1690. The silver lid and base rim only adds to its appearance.

The top row ends with a faience stein from the Ansbach factory circa 1780. It is decorated with a hunting scene which is very popular subject matter for the German Stein collectors.

The middle row begins with an early Ansbach stein dated 1714. It features initials beneath a crown.

The next stein is from the Bayreuth faience factory. Besides the detailed blue decoration, it has an unusual bell shaped base (*Glockenfußkrug*). It is dated 1753.

The last stein in the middle row is from the Ansbach factory dated 1778. It is decorated with a man singing and a verse.

The bottom row starts with a baker's occupational stein dated 1744. It was made by the Bayreuth factory.

Next is another occupational stein made at the Durlach faience factory. It is dated 1762 and has the owners name up on the top rim.

The bottom row ends with an Austrian faience stein made at the Gmunden factory circa 1760. Besides the couple decoration, notice the impressed floral design on the lower body. An unusual technique for faience steins.





This page begins with a stein from the Crailsheim factory circa 1770. What makes it more expensive is the uncommon green floral muffle fired colors. Not common for this factory.

Next is a stein from the Berlin factory. Prussian eagles were often used for their decoration.

The top row ends with a stein from the Schreizheim factory. It features a hunter with his rifle while holding two dogs on a leash. I was the underbidder on German Ebay. It was one that got away.



The middle row starts with a stein from the Poppelsdorf factory. The decoration is of Adam and Eve under the fruit tree. This factory was known for religious subject matter.

This next floral stein was made at the Crailsheim factory. The decoration is muffle fired giving bright vivid coloring.

The middle row ends with an occupational stein depicting a man making beer barrels. It was made at the Nurnberg factory and dated 1763.



The bottom row starts with a stein from the Nurnberg factory. They often worked in a dark blue on a light blue body. It is decorated with Mercury and heraldic shields. The artist was Andreas Kordenbusch, one of Nurnberg's more active decorators.

Next is a stein from Salzburg and the workshop of Thomas Obermillner. It has a hunters dog attacking a stag. Notice the blue line around the stag. This is a type of signature for Obermillner's work.

The last stein was made at the little-known Goeppinger factory. It features a military guard dated 1795.

The top row begins with a blown milk-glass stein with busy hunting enamel around the body. It is Bohemian dated 1750. These glass steins are so fragile that it is amazing any have made it until today.

Next is a stein from the Salzburg factory that depicts an elaborate scene of a man on horseback leading a coach with heraldic shield and verse dated 1785.

The top row ends with a stein from the seldom seen Kelsterbach factory. It is decorated with a man holding up a goblet with a verse above his head. It has a factory mark that confirms its manufacture.



The middle row starts with a stein made at the Friedberg factory. It has a blue scene of a hunter blowing a French horn with his rifle at his feet. Another difficult factory to find.

The next stein was made at the Bayreuth factory. These have a dark brown glaze that were designed to have either silver or gold decorations. Finding one is difficult, but finding one with little wear is even harder.



The middle row ends with another hard factory to find. It was made by the Flörsheim factory. It features a woman holding an umbrella clutching a basket.

The bottom row begins with an occupational stein from the Durlach factory. It was made for the baking profession in 1770.

The next stein is another occupational made by the Habana factory. It was made for a miller and is dated 1765 with the detailed decoration.

The last stein is another Habana faience but much earlier dated 1690. It has a decoration of a stag on an orange body.





This page begins with one more stein from the Habana factory. It has a white floral design on a cobalt blue body dated 1687.

Next is a stein made in lower Austria. It is decorated with a well dressed man on horseback holding his sword and dated 1786. It is a good 1 1/2 liter in size.

The top row ends with an occupational stein made by the Crailsheim factory. It was made for the fishing profession which is not commonly found on beer steins.

The middle row starts with an Austrian stein from the Gmunden factory. It features a man working at a potter's wheel dated 1842. Desirable subject matter.

Next is a hausmaler faience stein from the Ansbach factory circa 1730. It is decorated with a semi nude woman and floral.

The middle row ends with a stein from the Frankfurt factory circa 1700. It has a detailed floral design in muffle fired violet colors. The mounts are gold washed silver.

The bottom row begins with a stein from the Amberg factory. It is decorated with a sheep herder having one sheep on a leash. When unmarked they are easily confused with the Bayreuth factory.

Next is a stein from the Kassel factory. It is decorated with an elephant. This is very unusual subject matter for a faience stein.

We end this segment with an occupational stein from the Donauwörth factory. It was made for a miller circa 1780.

I want to thank Peter Vogt for allowing me to share steins from his years of business.



A Short History of the German State in the 19th Century

Events described in the article beginning on the next page occurred before the existence of a German state. Long a dream within the German speaking lands, the birth of the German Empire required several wars and a number of treaties before finally becoming a reality.

The Habsburg Dynasty

Rulers of Austria

VBM #2188



The Hohenzollern Dynasty

Rulers of Prussia

VBM #2187



The German Confederation (*Deutscher Bund*) was an association of 39 predominantly German-speaking sovereign states in Central Europe. It was created by the Congress of Vienna in 1815 as a replacement of the former Holy Roman Empire, which had been dissolved following the Napoleonic Wars in 1806.

On one hand, the Confederation was a strong alliance between its member states because federal law was superior to state law (decisions of the Federal Convention were binding for the member states). Additionally, the Confederation had been established for eternity and was impossible to dissolve (legally), with no member states being able to leave it and no new member being able to join without universal consent in the Federal Convention. On the other hand, the Confederation was weakened by its very structure and member states, partly because most important decisions in the Federal Convention required unanimity, and the purpose of the Confederation was limited to security matters. On top of that, the functioning of the Confederation depended on the cooperation of the two most populous member states, Austria and Prussia which in reality were often in opposition.

The German revolutions of 1848–1849, motivated by liberal, democratic, socialist, and nationalist sentiments, attempted to transform the Confederation into a unified German federal state with a liberal constitution (usually called the Frankfurt Constitution). The Federal Convention was dissolved on 12 July 1848, but was re-established in 1850 after the revolution was crushed by Austria, Prussia, and other states.

The Confederation was finally dissolved after the victory in the Seven Weeks War by the Kingdom of Prussia over the Austrian Empire in 1866. The dispute over which had the inherent right to rule German lands ended in favor of Prussia, leading to the creation of the North German Confederation under Prussian leadership in 1867, to which the eastern portions of the Kingdom of Prussia were added. A number of South German states initially remained independent, but ultimately joined the Confederation. Following the Prussian victory over French Emperor Napoleon III in the Franco-Prussian War of 1870, the Confederation was renamed in 1871 as the German Empire, with the Prussian King as emperor (*Kaiser*).



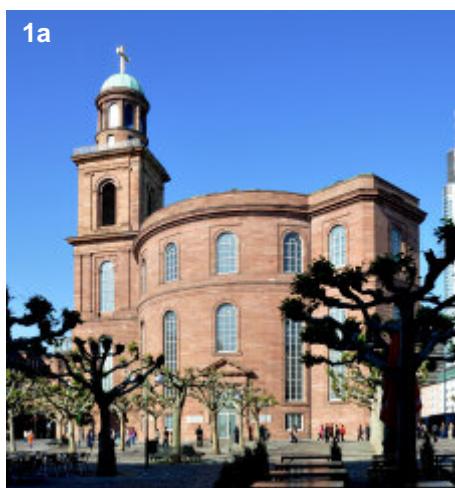
The German Empire formed in 1871 represented on VBM plaque #2013

Political Steins - Part VI: The Social Democratic Movement in 19th C. Germany

By Roy De Selms, SCI Master Steinologist

As in the earlier articles in this series, the intent is to record history and not in any way to reflect beliefs or attitudes of the author.

By the middle of the 19th C., working conditions in much of Europe had come to a point that led to social unrest and the beginning of the “Labor Movement”. In Germany, it officially began with a “Parliamentary Revolution” in 1848 with a “National Assembly” in Paulskirche (St. Paul’s Church) in Frankfurt (figs. 1a-b).



This “Assembly” was condoned by most, if not all of the members of the German Confederation (*Deutscher Bund*). It was organized, peaceful and supervised by Heinrich von Gagern (fig. 2), a reluctant politician (who in 1847 was elected to the state parliament of the Grand Duchy of Hesse without his knowledge or consent!). The purpose of the Assembly was to establish a system of Parliamentary Government for all of the sovereign states of the German Federation.



Heinrich von Gagern

When the plan had been completed in 1849, it was presented to the King of Prussia, Friedrich Wilhelm IV (fig. 3) who was to be the official head of state. However, Friedrich took a reactionary and self-serving view and decided that ruling lineages were really ordained by God and should remain so.



This squelched the whole movement for the time being. It also triggered a large emigration of Germans to America, which had earlier established a democratic form of government that promised a better way of life. My own ancestors from Prussia and the then Austrian Tyrol came by ship around Cape Horn into San Francisco at the time and were called the “49ers”. Many others came to the midwest, central U.S. and Texas and were called the “48ers”. Of course there were other reasons for Europeans to come to

America at that time: The Great Potato Famine of 1845 to 1855 in Ireland also affected parts of Northwestern Europe. The custom of primogeniture where the first son inherited the whole farm and the abandoned sons left town for better pastures and many came to America.

All of this helped spawn the “Social Democracy Movement”. The stein in fig. 4 is very rare (to be explained later) and shows the main figures in the beginning of that movement. From left to right are pictured Friedrich Engels, Ferdinand Lassalle and Karl Marx, all Germans by birth and leaders in the social reform movements in the mid-19th C.



Lassalle was the founder of the *Allgemeiner Deutscher Arbeiterverein* (General German Workers Association, or ADAV) in 1863. After his untimely death a year later in 1864, Carl Wilhelm Tölcke took over leadership of the ADAV. Karl Marx, who with Friedrich Engels wrote “The Communist Manifesto” in 1848 and later *Das Kapital* (about the

equitable distribution of wealth), was also a prime influence in these social reform movements.

In 1869, August Bebel and Wilhelm Liebknecht founded the *Sozialdemokratische Arbeiter Partei* (SDAP, Social Democratic Workers Party), which is exemplified by the stein in figs. 5a-b. The stein body shows Lassalle and Marx and the lid shows Bebel and Liebknecht.

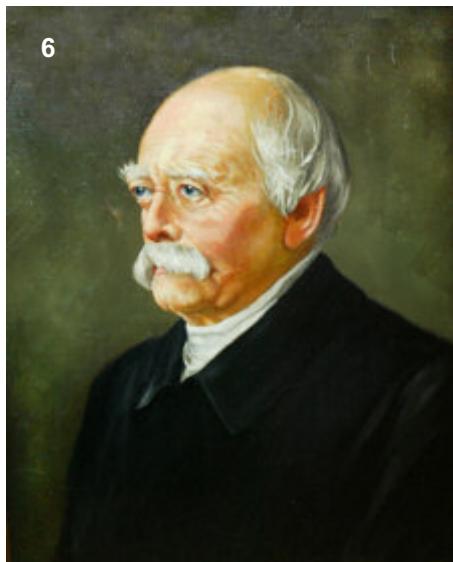


5a



5b

The SDAP merged with the ADAV at a conference held in Gotha in 1875 and took the name *Sozialdemokratische Arbeiter Partei Deutschland* (SAPD, Social Democratic Workers Party of Germany). In 1878, Chancellor of the German Empire Otto von Bismarck (fig. 6) had the party outlawed on account of its pro-revolution, anti-monarchy sentiments.



Despite this act, Bismarck was leaning toward social reform and in the 1880's he set about building a rudimentary welfare state. The notable components of his legislative program were the Health Insurance Bill of 1883, the Accident Insurance Bill of 1884 and the Old Age and Disability Insurance Bill of 1889. These were ground breaking social reforms which led to similar social security systems in most democratic countries including the USA. Despite its earlier ban, the SAPD had continued to operate and it was legalized again in 1890 after Bismarck had been forced to resign from the Reichstag. That year, it revised its name to *Sozialdemokratische Partei Deutschlands* (SPD - Social Democratic Party of Germany) as it is known to this day.

The recent acquisition of the stein seen in figure 7 is what prompted this article. The stein shows five men who played major roles in this movement: The top row shows Ferdinand Lassalle, Karl

Marx and Friedrich Engels, in the bottom row are Wilhelm Liebknecht and August Bebel, all German born and leaders of the Social Democratic Movement. The motto *Proletarier aller Länder, vereinigt Euch* (Proletariat [or commoners or workers] of the world, unite) which appeared in "The Communist Manifesto" encircles the stein below the upper rim. Note the symbolism of certain features of the stein. For instance, the colors on the overall stein are those of the German flag: *schwarz, weiss, rot* (black, white, red) used from roughly 1867 to 1818. This is mainly the time of the workers labor movement under discussion here. The main color for the movement was red,



7

and the red flags on the stein display the words *Vorwärts* (Forward) and *Freiheit, Gleichheit, Wahrheit* (Freedom, Equality, Truth) urging participation in the movement. The laurel wreaths on both sides of the flags symbolize “victory, honor and peace”, all honorable goals of the movement. To the lower right of the whole scene is the French word “*déposé*” which has a number of meanings, but here would seem to acknowledge the fact that Marx had been “deposed” to Belgium and France during his tumultuous years under control of the German hierarchy.

The clasped hands superimposed on the globe are also an important symbol of this movement. In 1895 well known English artist Walter Crane published the poster seen in figure 8. Here, workers from around the world join hands across the globe. The aims of *Freiheit, Gleichheit* and *Brüderlichkeit* (Freedom, Equality and Brotherhood) appear within a red ribbon, and the rallying cry of the movement appears at center.



Stein collectors are familiar with the clasped hands on the VBM Freemason stein, #1819, but these two images have nothing to do with each other. The handshake seen on the Freemason sign is a symbol of the closed and somewhat se-

cretive nature of that organization, in contrast to the all inclusive nature of the Social Democratic Movement.

Unfortunately Socialism and Communism are very misunderstood. Socialism is a peaceful movement to benefit peoples’ welfare as noted above, but communism is a radical form of socialism that has been adopted by non-democratic countries like Russia and China.

The reason this particular stein is so rare and historically important is because it represented everything that Adolf Hitler and his *Nazional-Socialistische Deutsche Arbeiterpartei* (NSDAP - National Socialist German Workers’ Party and source of the word “Nazi”) didn’t like, although the name is so similar. As a result, Hitler had all material associated with the Socialist Democratic Movement destroyed including the steins. If one was caught with any of the steins discussed here during the Hitler years, it could easily have cost him his life. When the Berlin Wall came down in 1991, the socialist steins gradually started coming out of the communist dominated territory.

Whether or not you sympathize with the movement represented on this stein, it was once owned by a person with deep regard for a cause that he was very passionate about. It’s obvious that he was also a man of means because the ornate pewter lid was very expensive, costing more than the body of the stein, since pewter was more expensive than clay. The very large and decorative lid was a work of great skill. Porcelain was also expensive, requiring more refined component materials as well as a higher firing temperature than stoneware or earthenware. The stein also has a lithophane as an additional feature.

It’s interesting to contemplate further the provenance of this stein. It was almost certainly owned by someone who believed in the movement, perhaps an active participant. Unlikely though it may be, it might even have been in the possession of one of the principals depicted on the stein! Most likely the stein sat at home on a fireplace mantle or kitchen shelf (where it accumulated dirt) as a visual reminder of the cause. The owner may have drunk out of it on occasion, possibly took it to meetings of the Social Democrats, and then the owner’s heirs kept it as a remembrance of him. Some 130 years or so later it wound up in my hands as caretaker. The historical importance of this particular stein also dictates that it finally will reside in a museum.



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I extend my thanks to Walt Vogdes
for his contributions to this article.

A Stein Collector's Visit From St. Nicholas

By Salvatore Mazzone

Florida Sun Steiners



*Twas the night before Christmas, while snug in our manor,
We had just finished drinking a case of Paulaner.
Mama's housework was finished, the place was pristine,
So now she was cleaning her AR-15.*

*Our beer steins were nestled all snug on their shelves,
The buggers looked better than we did ourselves.
There were Mettlachs, and Creussens and Meissens so fine,
That our bank account was empty most all of the time.*

*As I slumbered in comfort aboard my recliner,
I thought of my cousin from North Carolina.
He said he'd come visit and bring us good cheer,
I told him that's great, please bring lots of good beer*

*When out on the lawn, there arose such a clatter,
I sprang from my slumber to examine the matter.
Away to the window, I flew like a flash,
Knocking over my beer stein, laying waste to my stash.*

*Reflections of moonlight from the snow covered ground,
Gave sparkle and luster to my steins and bald crown.
When, what to my wonder-struck eyes should appear,
But a beer keg on ski-skids and eight schnapps-guzzling deer.*

*A red-suited driver rode atop of the cask,
So tipsy twas a wonder he was up to the task.
St. Nicholas it was, and truly up to his game,
And he whistled and called to his schnapps-deer by name.*



*"Now Lager! Now Pilsner! Now Porter! Now Stout!
Now Löwenbräu! Now Hacker-Pschorr! Now Becks, don't you pout!
Lead on faithful Heineken to the top of the hall!
Be careful my darlings, take care not to fall!"*

*As hops buds before crafty brewers do fly,
There is no earthly obstacle that they cannot defy.
So indeed these bold schnapps-deer to house-top straight flew,
With a grosse-keg full of goodies and St. Nicholas, too.*

*And then, in a twinkling, I heard on the roof,
The clopping and stomping of each drunken hoof.
And as I was wondering what happened to Santa,
Down he came crashing on to my veranda,*

*But right up did he spring, no worse for the wear,
And without hesitation he asked for a beer.
A bundle of goodies he had flung on his back,
And he looked just like a burglar making off with his sack.*

*His eyes, they were bloodshot, his face, it was hairy.
His cheeks like red apples, his nose like a cherry!
Icicles hung from the poor man's great beard,
Twas a sight to behold, twas a sight wild and weird.*

*A Bavarian jägerpfeife he held tight in his jaw,
And the smoke he exuded went from ceiling to floor.
He had a kind face and a rather stout girth,
And a demeanor that advertised good-hearted mirth!*

*He got right to his work, with which he was handy,
And filled many a beer stein with trinkets and candy.
When his task was completed a brief respite he savored,
Then shyly did ask if I'd grant him a favor.*

*Twas a simple request that I honored with cheer,
Another beer for himself and some schnapps for his deer.
We shared stories and tall-tales and laughter and glee,
And St. Nicholas marveled at my stein jamboree.*

*Then he sprang to his keg-sleigh, to his team gave a whistle,
And away they did fly just as quick as a missile.
But I heard him proclaim ere he fast disappeared,
"Keep collecting those beer steins, they're great souvenirs".*



The beloved poem, *A Visit from St. Nicholas*, was first published anonymously on December 23, 1823 in the local Troy, New York newspaper *The Sentinel*. Thirteen years later, Clement Clarke Moore took credit for its authorship, saying he composed it on a snowy winter's day during a shopping trip on a sleigh. Moore's authorship, however, is now somewhat in question as some believe the poem was actually penned by New York writer Henry Livingston.

Like the original, perhaps A Stein Collector's Visit from St. Nicholas will also become a Holiday Tradition and appear each year in the December issue of Prosit. What? It could happen!



The Iron Maiden, Fact or Fiction?

By George Schamberger and Walt Vogdes

SCI Master Steinologists

This salt-glazed character stein (figure 1) was made by the firm of Merkelbach & Wick. The stein bears the words *Eiserne Jungfrau* at the rear of the lower rim, leaving no mistake about its name – this is the “Iron Maiden.”

Not to be confused with the band of the same name, the Iron Maiden is a fabled torture device given the appearance of a woman and formed as an iron chamber large enough to hold a human being. The front is constructed as two hinged doors which swing open to reveal an interior fitted with sharp spikes. In practice, the spikes would create a number of wounds on its victim, who would ultimately bleed to death. This was a woman whose embrace was to be avoided!

In the late years of the 17th Century, German philosopher Johann Phillip Siebenkees wrote about the *alleged* execution of a coin-forger by an Iron Maiden in the City of Nürnberg in 1515, but there is no evidence of that event. Nonetheless, a few years later the first Iron Maiden was constructed in Nürnberg, and from that time on Iron Maidens popped up in museums all over Europe. It was such a sensational symbol of medieval cruelty that the idea holds on to this day.

The macabre nature of this device captured the public imagination and quickly gave rise to commercial exploitation. In addition to the stein by Merkelbach & Wick, versions were made in pewter (figure 3), and pewter-smiths also made enclosures which could stand on a table or counter top (figure 4). The image is often found on picture postcards of Nürnberg, and it has been used on T-shirts.

The 19th century appearance of the Iron Maiden may have been inspired by the 13th century *Schandmantel*



Figure 1 - The Iron Maiden (Eiserne Jungfrau) stein by Merkelbach & Wick.
The verse on the back of the stein reads

*Ich alt Nürnbergerin brachte sonst den Tod.
Jetzt Helf Ich Durstigen aus der Not.*

As an old woman from Nürnberg I would bring death.
Now I help thirsty people out of distress.

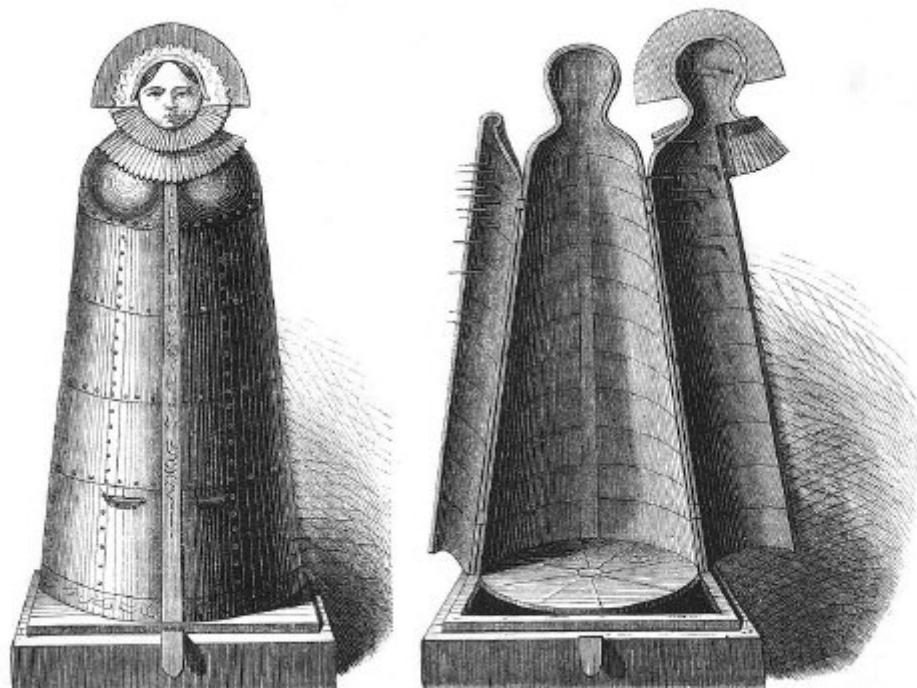


Figure 2 - An Illustration of the Iron Maiden appeared in the German periodical *Die Gartenlaub* 1862



Figure 3 - A ½-liter pewter stein



Figure 4 - An Iron Maiden compartment made in pewter. The doors are hinged to open, and the spikes appear on the inside. The compartment could be used to store matches or toothpicks or really anything that would fit. Perhaps on your bedside table, a small bottle of Schnapps? Or on the bathroom counter, your toothbrush?

(coat of shame) or *Schandtonne* (barrel of shame) which was not nearly so deadly (figure 5). Intended as a form of public scorn, poachers, prostitutes, drunkards and thieves were forced to wear this device while being subjected to humiliation and having verbal abuse and rotten vegetables thrown at them.

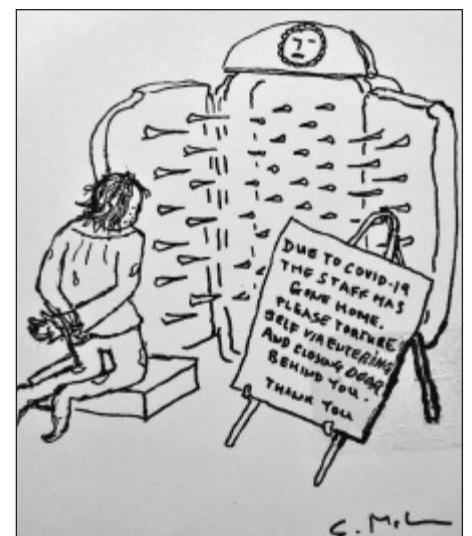


Figure 5 - The *Schandmantel*. Originating in the 13th century, the purpose was public shaming, not injury or death.



Figure 6 - The Iron Maiden is shown on many Nürnberg postcards

We conclude this article with this notice:



"Due to COVID-19 the staff has gone home. Please torture yourself by entering and closing the door behind you. Thank you."



Faust and Mephistopheles

By Alain Steenbeeke - Pacific Stein Sammler

You have probably seen representations of Faust and Mephistopheles on steins, or heard of them in articles or plays. Most stein manufacturers, including Ernst Bohne, Dümller and Breiden, Girmscheid, Gerz, Hauber & Reuther, JW Remy, Hanke, Schierholz and Mettlach, found occasion to depict them on a beer stein.



Mephistopheles peers over Faust's shoulder in this painting by Anton Kaulbach.

Faust is a legendary German character of folklore, first written about around 1500. The character is based upon Johann Georg Faust, a magician and alchemist, who obtained a degree in divinity from Heidelberg University in 1509. However, Faust had a thirst for knowledge that went beyond the divine—he sought to gain a better understanding of everyday life and existence itself.

Eventually Faust is dissatisfied with his life as a scholar and becomes depressed. After pondering the taking of his own life, he calls on the Devil for further knowledge and magic powers with which he hopes to indulge in all the pleasures and knowledge of the world. In response, the Devil's representative, Mephistopheles (aka Mephisto), appears. He makes a bargain with Faust: Mephistopheles will serve Faust with his magic powers for a set number of years, and in return,

at the end of life the Devil will claim Faust's soul, and Faust will be eternally enslaved.

Another important version of the legend is the play "Faust", written by German author Johann Wolfgang von Goethe. The first part, which is the one more closely connected to the earlier legend, was published in 1808, the second posthumously in 1832. In Goethe's reworking of the story over two hundred years later, Faust becomes a dissatisfied intellectual who yearns for "more than earthly meat and drink" in his life.

During the term of the bargain with Mephistopheles, Faust makes use of him in various ways. In Goethe's drama, and many subsequent versions of the story, Mephistopheles helps Faust seduce a beautiful and innocent young woman named Gretchen, whose life is ultimately destroyed when she gives birth to Faust's illegitimate son. Realizing this unholy act, she drowns the child and is held for murder. Gretchen's brother condemns Faust, challenges him, only to fall dead at the hands of Faust and Mephistopheles. However, Gretchen's innocence saves her in the end, and she enters Heaven after execution. In Goethe's rendition, Faust is saved by God via his constant striving—in combination with Gretchen's pleadings with God in the form of the eternal feminine. However, in the early tales, Faust is irrevocably corrupted and believes his sins cannot be forgiven; when the term ends, the Devil carries him off to Hell.

I have three steins in my collection which depict Faust, two of which also portray Mephistopheles. In all three of the steins, the bearded Faust is dressed in a long, heavy coat and wears a broad-brimmed hat. He looks quite noble and learned in these scenes.

On HR 409, a half-liter etched stein, Mephistopheles appears side by side with Faust descending a short flight of stairs to enter the Auerbach's Keller where some boastful drinking is



underway. Mephistopheles, dressed all in red to symbolize hell, is intent on exposing Faust to the worldly pleasures of life which he has heretofore avoided.

HR 530 is an etched two-liter stein, but in this scene Faust is in the foreground with Gretchen. Behind them, a much more sinister Mephistopheles descends the stairs, now dressed in black with a red-lined hood and cape. Faust's attraction to Gretchen is revealed to her by his question:

Mein Fräulein, darf ich wagen, meinen Arm und Geleit ihr anzutragen?

My lady, may I dare to offer you my arm and company?



This same verse also appears on JW Remy #828, a half-liter etched stein with almost identical scene to HR 530, accompanied by Gretchen's reply:

Bin weder Fräulein, weder schön, kann ungeleitet nach Hause gehen.

I'm neither a lady, nor fair and can go home without help



The similarity of the scenes on these two steins raises the possibility that one was copied from the other. If that's true, which came first?

One glaring difference on the JWR stein is that the stairway where Mephistopheles appears on the larger stein is now empty! Why was he left out of this scene? Might the workers/designers at JW Remy have taken it upon themselves to eliminate him from this scene for one reason or another? Perhaps they were superstitious about representing the devil's agent on the stein, or perhaps there was a concern that the stein would prevent people from buying the stein. Of course, this line of thought assumes that Mephistopheles was removed from the scene. Perhaps HR copied the design from JWR, and added the devil's agent to the scene to make it more true to the story.

With my imagination stirred, another thought was suggested. The presence of Faust's question — "My lady, may I dare to offer you my arm and company?" — is a reminder of the temptations being laid in Faust's path. Gretchen's rejoinder — "I'm neither a lady, nor fair and can go home without help" — indicates a resistance to Mephistopheles' scheming, perhaps providing the rationale for his absence from the JWR version.

Today, some 100+ years later, we can only speculate about such questions.

"Faust" is considered by many to be Goethe's *magnum opus* and the greatest work of German literature and it is the play with the largest audience numbers on German-language stages.



An American Success Story

By Salvatore Mazzone
Florida Sun Steiners

Browsing through an on-line auction catalog not too long ago, my eye was captured by a stein featuring a jaunty red-clad figure of Mephistopheles with outreached arms engaging in a bit of conjuring over lettering boldly proclaiming “**FAUST**” (Picture 1).

The auction listing read: “**FAUST, Tony (1836-1906). St. Louis: Circa 1880s. Porcelain beer stein with German blue onion design, commissioned by Tony Faust's Oyster House with Anheuser Brewing Company. Inlaid lid. Fired on enamel logo with lithophane depicting a couple on bottom. Originally served with Faust Lager Beer: 7” x 4”.** The stein’s provenance was intriguing.

Further on in the auction catalog I found a companion stein, proclaiming “**Faust's Own**” on its front, sans the gesticulating devil (Picture 2). It had a similar description but also showed a photo transfer of Mr. Faust on the underside of the lid.

Curiosity now fully piqued, I began what turned into a major research project. I uncovered three versions of each stein that differed slightly, but distinctly, in their decoration; there conceivably could be more. Of course, since these steins were decorated through the combination of a transfer **plus** hand painting, each stein would likely have been somewhat unique.

Interestingly, while all of the “**Faust's Own**” examples I found sported Mr. Faust’s photo transfer on the underside of the lid, only some of the “**Mephistopheles**” examples did.

Equally interestingly, I found that both varieties had employed a number of different lithophanes over the course of their production, some of



1



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which are shown in Picture 3.

I discovered that the steins were made by Porzellanfabrik Gebrüder Schoenau, Swaine & Co. o.H.G. of Hüttensteinach and Köppelsdorf,

Thuringia, Germany, it is doubtful that Anheuser-Busch had any involvement in their commissioning. More than likely, Mr. Faust arranged for their manufacture directly with Swaine & Co, who pro-



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duced personalized versions of their blue onion style steins for a number of different establishments.

Picture 4 shows one of Swaine's non-customized blue onion style porcelain steins. The resemblance to the Tony Faust steins is apparent.

So, who was Tony Faust, where and what was this Oyster House of his, and what was his relationship with the Anheuser-Busch Brewing Company?

Anthony Edward Faust was born in Germany in 1836. He immigrated to New York City in 1853, moved on to Dubuque, Iowa for a brief stay, and continued to St. Louis, Missouri where he settled in Frenchtown, an immigrant sanctuary south of the city along the Mississippi River.

He worked for some time as an ornamental plasterer. In 1861 he was shot in the left leg when a soldier's gun accidentally discharged during a parade, which rendered him physically unable to continue to

work in that trade. He decided to take up barkeeping, and opened a small café in his Frenchtown neighborhood.

He had found his true calling and his little cafe thrived. Seeking to expand, in 1870 he moved his enterprise 20 blocks north to Broadway and Elm and renamed it Tony Faust's Oyster House & Saloon. Next door to the Southern Hotel and across Broadway from the Olympic Theater, he could not have chosen a better location; there was a steady stream of thirsty and hungry customers.

In 1877, a fire in the Southern Hotel caused heavy damage to both the hotel and Tony's restaurant, but both were quickly rebuilt. Then, ten years later, Faust largely tore apart his restaurant and built anew. He had traveled around Europe studying architecture, kitchens, equipment and foods. When he held the grand opening for his newly renovated establishment in 1889, few could believe the size and luxury; the restaurant could accommodate 1,500 people (Picture 5).

Faust served great food and drink at reasonable prices. A natural raconteur, he moved about his restaurant visiting and joking with customers with always a good story to tell. The business continued to prosper and Tony Faust's Oyster House & Saloon became a St. Louis landmark; for more than four decades it was the city's premier place to eat and be seen.

Faust came to acquaintance with Anheuser-Busch co-founders Eberhard Anheuser and Adolphus Busch through the restaurant. They became drinking buddies and bonded over their status as prominent St. Louis German-Americans. Adolphus Busch lunched there almost daily along with other of St. Louis' elite at the restaurant's "Millionaires Table." Busch and Faust subsequently became in-laws when Faust's son Edward married Busch's daughter Anna Louise in 1897.

In 1884, in homage to his buddy, Busch brewed a specially branded "Faust Pale Lager" beer that was at



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first sold exclusively in Faust's establishment, but later, because of its popularity, was also sold at retail as well. At a modest extra cost, a Tony Faust's Oyster House & Saloon customer could have his Faust beer served in one of the Faust signature porcelain steins, which he then would keep as a memento.

The three felt advertisements for Anheuser-Busch, Budweiser beer and Faust beer shown in Picture 6 date from the late 1800s and at one time hung outside of Faust's restaurant. A few tidbits of interest: Budweiser was introduced by Anheuser-Busch in St. Louis in 1876. Its name is derived from the German "from Budweis", a city in the South Bohemian Region of the Czech Republic (now České Budějovice). Beer has been brewed there since the town's founding in 1265. The iconic logo in these banners was used from 1879 to 2022 when the company decided its look needed freshening.

Tony Faust retired to Germany in 1902 and handed over restaurant operation to his son Anthony R. Faust. In the summer of 1906, Faust Sr. was involved in a fatal accident. His body was returned to St. Louis and his funeral was one of the most lavish seen in that city. The procession to Bellefontaine Cemetery included 70 carriages of mourners and six wagons loaded with flowers. There were thirty-five honorary pallbearers, including Adolphus Busch. As a side note, Eberhard Anheuser was already interred at Bellefontaine,

having died in 1880 and Adolphus Busch was buried there when he passed on in 1913.

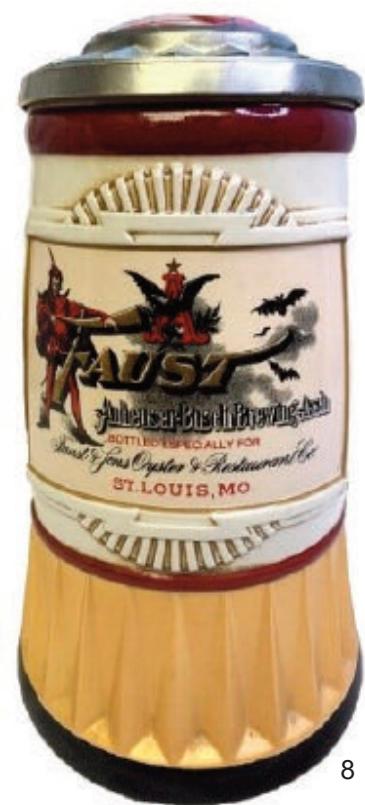
The Southern Hotel saw its last guest in 1912 and the Olympic Theater's last season was in 1916. Once part of a thriving city center, Tony Faust's iconic restaurant languished as the city's commercial and entertainment districts moved westward. The restaurant closed its doors for the final time on June 30, 1916. At the closing, German songs were sung by teary-eyed waiters, some of whom had been employed at Faust's for more than thirty years.

Anheuser-Busch ceased beer production during Prohibition (1920-1933) and Faust beer was not brought back after Prohibition's repeal. In 2015 Anheuser-Busch re-introduced it in the St. Louis area but once again retired it after several years due to poor reviews and sales; apparently, it was nothing like the original.

In 1997, Anheuser-Busch issued the Catalog No. CS330 "Faust" stein as part of its "American Originals" series (Picture 7), and in 2007 it issued the Catalog No. CB43 "Faust" stein as a "Collectors Club Membership Stein" (Picture 8). Both steins commemorate



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Tony Faust's Oyster House & Saloon and the original Faust beer. These steins can readily be found for sale on eBay.

In my research for this article I came across a lovely Royal Vienna type stein that had been presented to Tony Faust in Berlin by a Richard Horstmann (Picture 9). The translation of the inscription on the inside of the lid reads: "To Mr. A. E. Faust in St. Louis as a pleasant memory of the Columbian World Exhibition 1893, given by Rich Horstmann Berlin."

The Columbian World Exposition, also

known as the Chicago World's Fair, was held in Chicago, Illinois in 1893 to celebrate the 400th anniversary of Christopher Columbus' arrival in the New World.

I was able to discover a small amount of information about Richard Horstmann. In summary, he was a business man based in Berlin who was engaged in a variety of enterprises. Among these, he claimed to be the largest exporter to the U.S. of wares for jewelers seeking American trade. He was listed as a representative for several German companies at the 1893 Columbian World Exhibition.



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It is apparent from the stein's dedication that Horstmann and Faust had friendly and pleasurable personal interactions at the 1893 Columbian World Exposition. Beyond that, it is unknown what the depth of their friendship may have been.

I found that in past auctions the Tony Faust porcelain steins of Pictures 1 and 2 generally garnered between \$250 and \$600 at auction, not including the buyer's premium, depending on condition. However, in a recent auction, they each sold for \$1,100, not including a 25% buyer's premium. Wow! I also discovered that there is a healthy trade in other Tony Faust restaurant and Faust beer antique and reproduction paraphernalia, such as posters, beer bottles, beer tap handles, labels, and china cups and dishware (Picture 10).



10a



10b



10c

Through determination, hard work, and ingenuity, Tony Faust was the classic "poor immigrant boy that made good". His was a true American success story.

Oh, in case you're wondering, I was not successful at picking up one of the Faust steins in the auction that started it all, but was able to snag one (the "Mephistopheles" version) in a subsequent auction at a very reasonable price.



A Bavarian Regimental Stein with an Interchangeable Center Motif

by Peter Meinlschmidt, SCI Master Steinologist

Each of us at some time looks at a regimental stein and fails to recognize something unusual or special about it. Here I present a stein owned by Reservist Hagenbusch who served 1907 - 09 with the 8th company, 20th Infantry Regiment based at Kempten (fig. 1). At a fleeting glance this appears just as yet another Bavarian half-liter porcelain infantry stein with an infantry type pewter lid (fig. 2).

The stein has two well-known side scenes. The thumblift is a shield held by a rampant Bavarian lion. The 60-member roster is listed on the rear of the stein. The lithophane in the base shows a variant of a well-known farewell scene (fig. 3).



Fig. 4 is a close-up view of the center motif, the top of which shows a view of the garrison town of Kempten with the Iller River in the foreground, while the bottom part of the scene shows the regimental shoulder board and two portrait medallions.

In this context it is to be noted that the Royal Bavarian 20th Infantry Regiment had been raised by 1 April 1897 in such a way that its three battalions (of four companies each) were initially based in three different garrison towns—Lindau, Landsberg and Kempten. The regimental HQ and the 1st battalion (1st thru 4th companies) were located in Lindau on Lake Constance; the 2nd battalion (5th thru 8th companies) in Kempten; and the 3rd battalion (9th thru 12th companies) in Landsberg until 1903, when the latter also relocated to Lindau. Thus, one peculiarity of the 20th Inf. Regt. is that until 1903 it had three garrison towns, and still had two garrison towns until 1918. Serving in the 8th company (i.e., 2nd Battalion), Res. Hagenbusch was garrisoned in Kempten.

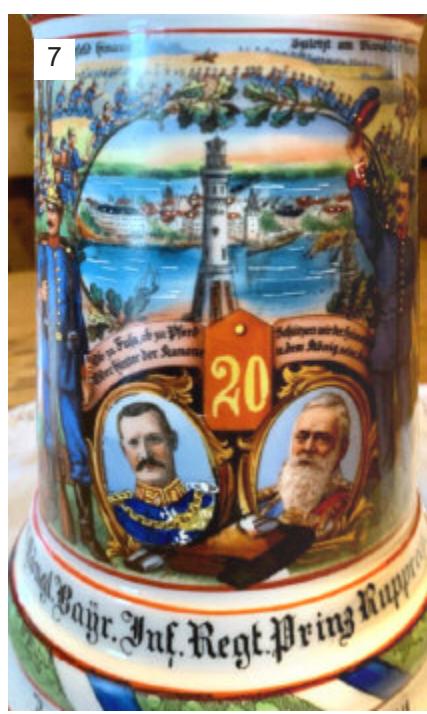


Lindau, one of the larger Bavarian cities, is situated in the southwesternmost tip of the Kingdom, not far from the Austrian and Swiss borders. Figure 5 is an aerial view from a Zeppelin Airship in 1913 showing the location of the "Luitpold Barracks" (named after the Prince-Regent) on Lake Constance. This beautifully situated barracks was sometimes referred to as "Palace by the sea". Note the conspicuous tower marking the entrance to the harbor in the background to the upper left. Lindau and Kempten are approx. 70 kms (45 miles) distant from each other (fig. 6).

A second peculiarity of the regiment is that it received on 27 Oct 1907 the honorary name "Prince Rupprecht", which it retained until 4 November 1913. Thus, Prince Rupprecht, who had also been the regiment's honorary Colonel, or *Inhaber* ("owner") as this title was referred to in Bavaria, is also depicted in the left portrait medallion (fig. 4). It is at least unusual that the honorary name of this regiment was changed by 5 November 1913 to *Prinz Franz* (* 1875 † 1957), thus getting a new "owner" while the previous "owner" was still alive. The regiment retained this new name until the end of WW1.

What about the person depicted in the right portrait medallion and what relationship existed between this person and the regiment? Thankfully, his name is shown on the stein as *General-Leutnant Graf von Bothmer* (* 1852 † 1937). From 15 September 1905 to 3 December 1909 Count von Bothmer was the Commanding General of the 2nd Royal Bavarian Division whose HQ was located at Augsburg and to which the 20th Inf. Regt. also belonged. It is quite unusual that a division commander's picture is included in the center motif of a regimental stein.

Fig. 7 is the center motif from another regimental stein for the same regiment, but in this case, the 4th company (i.e., 1st battalion), therefore stationed in Lindau on Lake Constance. For this stein it was necessary to change the depiction of the garrison city. Note the upper part of the scene on this stein showing the landmark tower at the entrance of the harbor. Of course, it was also necessary to replace the portrait of von Bothmer, hence the appearance of Bavarian Prince-Regent Luitpold. Thus we find two steins from the



Bavarian 20th Infantry with interchangeable center motifs.

(Note: A Division consisted of four brigades made up of 2 regiments each, namely 2 infantry brigades (with the 3rd, 12th, 15th and 20th Infantry Regiments), a cavalry brigade (two Cavalry regiments) and a Field Artillery brigade (2 Field Artillery regiments). Two such divisions, i.e. the 1st and 2nd Division combined made up the 1st Royal Bavarian Army Corps (*I. Königlich Bayerisches Armee-Korps*) headquartered in Munich. As a point of interest, Prince Rupprecht (* 1869 † 1955) was promoted on 19 April 1906 to the rank of a General of the Infantry and at the same time appointed Commander of the *I. Königlich Bayerisches Armee-Korps*. He was also to become a renowned military leader in the subsequent WW1.)



Stein of the 2nd Bavarian Train Battalion Dating “from the Turn of the Century”

By Peter Meinlschmidt - SCI Master Steinologist



The original owner of this half-liter porcelain stoneware mug, Abraham Bauer, served in the third company of the 2nd Bavarian Train Battalion from 1899 to 1900. The style of decoration is typical of “early” (pre-1905) regimental steins: the roster, containing 14 names, appears in two columns on both sides of the center motif, and each side consists of a single large scene, rather than two scenes, arranged one above the other,

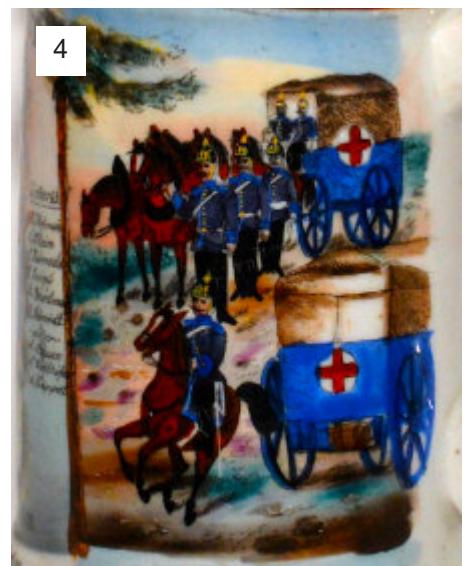
which would later become common.

Encircling the upper rim is the slogan *Treu bereit allezeit, für des Reiches Herrlichkeit* (Loyally prepared at all times, for the grandeur of the Empire).

To the right of the handle (figure 2, below left) we see a typical farewell scene with the slogan *Die Trompete ruft zum Scheiden, drum mein Mäd-*

chen lebe wohl (The trumpet calls for parting, so my dear farewell).

The center motif (figure 3) shows crossed Bavarian and Imperial flags, a blue shoulder board bearing the regiment number “2” in red, a crowned shield in the Bavarian colors of white and blue, and, at center, a mounted horseman wearing a spiked helmet with black plume.



Continuing around the stein, the remaining side depicts Train soldiers handling horse-drawn ambulance carts (figure 4). However, this does not mean that the stein is a so-called “medic stein” (German: *Sanitäterkrug*), as not a single medic (who would wear a Red Cross armband) is shown in this scene. This picture is rather intended to illustrate some of the functions and tasks of Train soldiers, i.e. the handling of, driving and hitching up of draft horses to ambulance carts. Note that the soldiers are well provisioned, as a keg of beer rides in a compartment at the back of the cart in figure 5.

The stein is topped by a bell-shaped pewter lid of medium height with a finial of a mounted Train soldier whose horse is leaping over an obstacle. Both the Train soldier in the finial and the one depicted in the center motif wear the spiked helmet with a black plume (figures 6 and 7).



This regimental stein is not only interesting because of its unusual scene depicting ambulance carts, but also due to the fact that all depicted Train soldiers are wearing the spiked helmet, in contrast to Prussian Train soldiers (who temporarily wore the shako as headdress). At any rate, the Bavarian Train soldiers have worn the Prussian-style spiked helmet continuously since 1887.

The lithophane in the base of the stein shows a man leaning through a window to converse with a woman who is busy sewing (figure 8).

This Battalion was established on 1 April 1872 in the strength of two companies and was stationed in Würzburg. The 3rd company was formed on 1 October 1890 and based in the Bavarian fortress city of Germersheim, where Bauer was stationed.

As a point of interest, it should be noted that Reservist Bauer only served for the duration of one year without being a so-called “one-year volunteer.” This was only possible as an exceptional case in the Train service.

Photos from his personal collection were provided by my American friend, Lawrence Beckendorff.



An error by the Editorial staff prevented this article from appearing correctly in the September issue of *Prosit*. The incorrect article has been removed from the online publication, and is presented here in corrected form.

A Russian Gilt Silver Cloisonné Enamel Tankard

By Salvatore Mazzzone
Florida Sun Steiners

The Russian Gilt Silver Cloisonné Enamel Tankard in the auction listing was magnificent and of a genre I would love to have in my collection but knew I never would (Picture 1).

It was fully covered with reliefs and hand-painted pastel cloisonné enamel features consisting of floral elements, a peacock, and depictions of the Alkonost and Sirin, creatures of Russian mythology with the head of a woman and the body of a bird. The tankard also had a lovely cloisonné gilt scroll silver handle with a graceful curve. It was said to stand a stately 11-3/4 inches tall and weigh 1166 grams – that's over 2-1/2 pounds!

Ensconced within the beauty of the swirling floral design, there was a lot of symbolism happening here.

The peacock is, of course, a well-known symbol of beauty, grace, and elegance. In Christianity, it also represents resurrection, as it was once believed that the bird's flesh did not decay after death. In Russian folklore, the peacock is sometimes associated with pride and vanity, but it can also represent the pursuit of knowledge and wisdom.

The Alkonost, often referred to as the bird of paradise, has a voice that is supposed to be so beautiful that she can make you forget anything that hurts you. She is also said to sing to the saints about the beauty of paradise so that they don't give in to despair and temptation. Other stories claim that wars have actually ended due to her voice¹.



1

The Alkonost's mythological counterpart, the Sirin, has a voice that has the opposite effect. When she sings, evildoers experience pain and sorrow. She is a harbinger of death. Hearing her song often means that someone has died or that you are approaching your own end².

When these three symbols are combined in Russian art, they likely represent a balance between beauty, wisdom, and spirituality, evoking a sense of wonder and awe, as well as an appreciation for the mystical and unknown.

A closer look at the faces of the Alkonost and Sirin reveals slight differences; although you might not be able to discern it in the image on the printed page, the eyes of the creature on the right-hand side, presumably the Sirin, have a somewhat darker, more foreboding appearance.

Picture 2 shows a painting of the Sirin and Alkonost by the Russian painter Viktor Vasnetsov (1848–1858). Here you can easily distinguish between the two and I'm sure you can guess which is which.



2



3

The bottom of the tankard bore several markings (Picture 3), for which research revealed the following:

The marking on the left indicates the city of manufacture, which was St. Petersburg³.

In the center, the Cyrillic lettering spells out the maker's surname, which is Khlebnikov⁴, the full name being Ivan Petrovich Khlebnikov.

On the extreme right is a cartouche that bears (a) the rather worn out image of a right-facing face with the symbol “a” to its left, which was a so-called “Second Kokoshnik Mark,” indicating the region of assay, which was St. Petersburg⁵, and (b) the number “84”, which was an indicator of the purity of the silver (see below).

The Russian silver purity hallmarking system is an interesting one that stems from a 1700 decree of Tsar Peter the Great, and seems unnecessarily complex.

In the parlance of Russian silver hallmarking, “84” is indicative of “84 zolot-

niki”, and 96 zolotniki represents 100% pure silver. Thus, $84/96 = 87.5\%$ silver, slightly less than the “sterling silver” standard of 92.5%. Although 88 zolotniki (91.7% silver) and 91 zolotniki (94.8% silver) were sometimes used on the highest quality silver works, 84 zolotniki was the most commonly seen silver standard used in Russia throughout the 19th and early 20th centuries⁶.

The following biography of Ivan Petrovich Khlebnikov, the tankard’s maker, is extracted from an article from the Pushkin Antiques website⁷.

Ivan Petrovich Khlebnikov was born in St. Petersburg in 1819, the son of a diamond and jewelry merchant. By 1865 he had his own jewelry firm there, where he employed his sons Mikhail, Alexei and Nikolai.

In 1871 Khlebnikov opened a factory in Moscow, employing around 200 artisans. Within the premises of his factory, he also opened a school of design and sculpture for thirty-five students.

Khlebnikov received several commissions from the Imperial family and in

1872 he was appointed official purveyor of Grand Duke Konstantin Nikolaevich. His artworks were displayed in several International Exhibitions, such as the one in Vienna in 1873 where he won two medals.

The firm’s popularity grew and Khlebnikov was appointed a royal warrant by the sovereigns of Denmark, Netherlands, Serbia and Montenegro. In 1879 he was awarded the title of official supplier to the Imperial court of Russia.

Upon Ivan’s death in 1881, his sons took over the business, employed more craftsmen and expanded the company. The company was closed and nationalized in 1918 with the outbreak of the Russian Revolution.

Khlebnikov artworks were acclaimed for their fine decorative enamel work and the traditional Russian style. The company worked in all kinds of enamel work, especially plique-à-jour⁸ and cloisonné, and reinterpreted the traditional Russian folk art through original and unique designs, a colorful palette, and great mastery of execution.

The tankard sold for an impressive \$19,200, including the 28% buyer’s premium.

Epilogue:

After sending the manuscript of this article to the Prosit editors, I received an email back from editor and SCI Master Steinologist Walt Vogdes telling me, “One of these tankards was written about in Prosit many years ago, referred to as the Admiral Beatty Tankard (Prosit March 1979). More recently, Eric Salzano bought one of these, likely the one you are writing about.” He suggested I contact Eric.

I quickly located the article in the eProsit database on the SCI website.

It was written by Patrick J. Clarke and was titled “The Admiral Beatty Tankard” because the inscription around its rim showed it was gifted by the Municipality of St. Petersburg to Rear Admiral D. Beatty of the British Royal Navy in 1914. It came to Mr.

Clarke's attention via an auction held on June 8th, 1978 at the auction galleries of Sotheby Parke Bernet in New York.

The article included an excellent photograph of the tankard, which allowed a close comparison against the also excellent photo of the tankard in the recent auction. This showed that although the two steins were almost certainly from the same maker, they were clearly not one and the same.

Clarke's article covered three areas: (1) A biography of David Beatty, the recipient of the stein; (2) The story of the tankard's travel to the U.S.A. and through antique shops and auction houses, finally arriving at Sotheby Parke Bernet, to be sold to SCI member John Tombro; (3) A biography of the tankard's maker, which Sotheby asserted to be Paul Akimovich Ovchinnikov.



4

Could I have made an error in identifying the maker? I quickly rounded up the Ovchinnikov hallmarks from the Online Encyclopedia of Silver Marks (Picture 4) and compared them against Khlebnikov's.

Beyond the differences in the City and Kokoshnik marks, the Cyrillic lettering of the actual makers' marks are clearly different. Unless the recent seller inadvertently provided the wrong hallmark photo for the 2022 auction, it certainly looked like Sotheby had made the wrong attribution back in 1978!

I next emailed Eric Salzano, attaching a copy of Walt's email, a copy of my article, and the side-by-side comparison of hallmarks, and asked if he did indeed have this stein and what did he know about it?

Eric is a prolific collector, having in excess of 1,000 steins. Moreover, he has quite a horde of museum quality pieces

that I can only dream of. He telephoned me and we had a great conversation. To make a long story short, Eric was indeed the buyer of the tankard I had written about and had done extensive research on it before he bought it. He said, "You nailed it in your analysis, Khlebnikov was indeed the maker!" He also told me that Ron Fox had personal knowledge of both tankards and had actually held both of them in his hands. Ron sure gets around, doesn't he? I wouldn't be a bit surprised to find one of these lurking in one of his "Photos from the Road" features.

References:

¹A.R.K. Horton Website, July 7, 2020 / Roaring Tulips,
<https://arkhorton.com/2020/07/07/alkonost-and-sirin/>

²ibid

³Online Encyclopedia of Silver Marks, Hallmarks and Makers' Marks, Russian Hallmarks ~ Imperial period ~ City Marks, https://www.925-1000.com/Frussia_city_01.html

⁴Online Encyclopedia of Silver Marks, Hallmarks and Makers' Marks, Russian Hallmarks ~ Imperial period ~ Makers' Marks, https://www.925-1000.com/Frussia_makers_A_r.html

⁵Online Encyclopedia of Silver Marks, Hallmarks and Makers' Marks, Russian Hallmarks ~ Kokoshnik Marks, https://www.925-1000.com/Frussia_kokoshnik_01.html

⁶Online Encyclopedia of Silver Marks, Hallmarks and Makers' Marks, Russian Hallmarks ~ Imperial period, <https://www.925-1000.com/Frussia.html>

⁷Pushkin Antiques, Ivan Khlebnikov, <https://www.pushkinantiques.com/ivan-khlebnikov>

⁸Plique-à-jour (French for "letting in daylight") is a vitreous enameling technique where the enamel is applied in cells, similar to cloisonné, but with no backing in the final product, so light can shine through the transparent or translucent enamel, Wikipedia, <https://en.wikipedia.org/wiki/Plique-%C3%A0-jour>



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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.

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Membership Dues and Notifications 101

By Tom Levenson
Membership Database Manager

Since I took over the position of Membership Database Manager in 2022, the question that I hear most often from our members is, "When are my membership dues up for renewal". And the comment that I hear most often is "I was never told that my dues were past due." We have an active process to manage dues renewals, so these questions are concerning.

When a member joins SCI, their one year (or three year) membership begins with the publication of the next issue of Prosit (March, June, September or December). Assuming a one year membership, when four issues of Prosit have been received, whether printed or digital (eProsit), dues become... well, due again. (For a three year membership, dues will be subject to renewal after three years.) So how do we communicate this to you?

For those members who receive a printed Prosit, it is mailed in a clear wrapper with what the printing industry calls a "carrier sheet" which contains your mailing address. For every issue of Prosit, your "paid thru" date is printed on the carrier sheet above your name. In addition, as your renewal date approaches, special messages are printed on the carrier sheet as an alert. As an example, for someone whose membership expires after the June publication of Prosit, in March this message will read "YOUR SUBSCRIPTION EXPIRES JUNE 30. PLEASE RENEW EARLY." When the June issue is published, assuming no payment has been received, the message on the carrier sheet will read "YOUR SUBSCRIPTION EXPIRES JUNE 30. PLEASE RENEW BY AUGUST 1 TO RECEIVE THE SEPTEMBER ISSUE OF PROSIT."

But what about eProsit subscribers who don't receive the above mailings? These members receive **email** dues notifications with basically the same message as that received by the print

subscribers.

In addition, a follow up email is sent to chapter presidents when no response has been received directly from the member.

Don't have an email address on file? We send postcards and place telephone calls!

Only when we have been unable to get a response do we reluctantly deactivate a membership.

So where does the process go wrong? It's easy to overlook the messages on the carrier sheet. Email addresses may not be kept current. Emails sent to a large group and phone calls from an unknown number may be ignored as spam. We've tried every form of timely communication we can devise, short of knocking on your door.

How can you help? The next time you receive a copy of Prosit in the mail, check the information on the carrier sheet. Once you have seen the "paid thru" date above your name you will always know where to find it. Make sure your email address, street address and phone numbers are kept current in the membership database. (You can easily check by logging in to the SCI website – search the membership database using your last name.)

Never miss an issue! We know Prosit is important to you, and your continued membership is important to us.

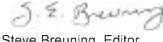
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Pittsburgh Stein Society
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