

# **Between East and West: relics of pipe smoking from the territory of East-Middle Europe from excavated early clay pipes to the culture of artistic meerschaum-carvings**

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## **Conference abstracts**

**Gábor Tomka, archeologist, Hungarian National Museum**

### ***17th c. clay pipes in Hungary – 10 years after***

Although post medieval archaeology has a quite long history in Hungary, the study of clay pipes is a rather new field of study. There was no article but one published on clay pipes till the year 2000. So the brief summary written in that year could be only supported by data scattered in the scientific literature. I can admit with pleasure that situation has changed remarkably since then. Six articles and some scattered data were published on pipes in the last decade. An excellent article about all pipes of an Ottoman palanka-type fortress should be mentioned (written by Attila Gaál). An important development that a young archaeologist, namely Szabolcs Kondorosy became specialized in studying clay pipes. He has studied more than 600 pieces of 17th c. pipes found in two Ottoman fortresses and in Buda. He was the one who has defined a new Hungarian terminology for pipes to secure a more uniform, accurate and scientific way of describing pipes.

The amount of newly published archaeological material makes the supervision of the earlier hypothetic typochronologies inevitable. The annoying big variety of Turkish types grew further, so the model of simple linear descendances of forms became inadequate. New finds could help to distinguish types of the 17th century easier. One can more precisely define some types of that century, but the inner chronology of this type remains more or less hypothetic. An early horizon of types which is characterized by no sharp distinction between bowl and chimney and a position of the head resembling of western-type pipes can be assumed. New pieces of information about early marks came to light as well. The reception of Turkish (or Balcanic) types by Hungarians (or western Christians) will be presented with the help of finds from the fortress of Szendrő. From the same spot some western-type pipes can be displayed as well. These types however disappear in the late 17th century, showing the process of the growing predominance of stub-stemmed pipes in Central Europe.

**Kondorosy Szabolcs, archeologist**

### ***Clay Pipes in Hungary from the 18<sup>th</sup> Century***

There are several considerable pipe find assemblages in Hungary from the 18<sup>th</sup> century (Eger, Szeged, Buda). On the basis of which can be outlined the development of these items.

The unique forms, compared to Turkish centuries, relegated. The first Hungarian mass type (M1), the first of the uniform shape of the century, was developed by the influence of Turkish common pipe of occupied territories already in the second half of the 17th century in the rest area of Hungarian Kingdom.

In the reunited country the western influence is prevailed on pipes, first of all the surface ornamentation and smaller formal elements: the point rosettes can be attached to South German influence on the chimney of the longlife, red M1 type. In middle of the century it was slowly replaced by new mass type (M2) with points and lines on their stem. The Turkish origin tulip-formed type (often with baroque ornament) was popular too. The western influence is obvious in the development of hybrid heel pipes. A few examples indicate Polish connection. At the same time the Turkish/Balkan trade wasn't interrupted yet, as it has been proved by finds and writing sources (inventory and accounts of 'Greek' merchants).

Marks in this century are rare, and many times they are point- and line combinations. Rate of the glazing reduced,

frequently the glaze is poor and new coloured.

The largest pipe making center was Debrecen, but without remains of workshops or kilns is certain, that there was pipe making in numerous settlement.

**Anna Ridovics, arthistorian, Hungarian National Museum**

***Hungarian pipesmoking culture in the 19th century in the scope of exhibitions***

Ten years ago we organised an exhibition „*The History of the Hungarian Pipemaker’s Craft, the Hungarian History through the Hungarian Pipemaker’s Art.*“ We tried to introduce for the public this branch of domestic craftsmanship and applied of art that at once has a great tradition in this area, so the cultural history of pipemaking in Hungary from the time of the Turkish Occupation through to the first half of the twentieth century. Between the 700 pieces about one half of the exhibits were from the collection of the Hungarian National Museum, while others comprise the most beautiful examples from Hungarian and foreign public and private collections, selected by the two organizers Edit Haider and me. Among these about 100 priceless pieces had been lent by Dr. Irnák Osskó, the famous Hungarian pipe collector, whose original idea the exhibition was. Unfortunately he passed away some years ago in Germany. Our research’s results were published in a catalogue. The new, small exhibition „*The Gift of the White Godes*“ is concentrating mostly on the art of meerschaum carvings and expose more than 150 pieces, pipes, pipesmoking accesoris, graphics and paintings only from the collection of the Hungarian National Museum. (Only one Pricelist of Adler workshop is from privat collection.) We can pay attention only briefly to the pipes from different continents, to clay and wooden pipes. We show few pieces western and Turkish types pipes from excavations. The most important clay-pipe manufacturing centres were the Plain town of Debrecen and later the town of Selmecebánya in Upper Hungary (present-day Banska Stivnica, Slovakia). There were also a number of smaller centres which manufactured clay pipes in Transdanubia; their products were mostly based on Selmecebánya models, but developed their own unique characteristics, treasury of motifs and forms. Legends link Hungary with the birth of the first artistically-carved meerschaum pipe in the 18th century. We think that could identify the so called “Kovacs Károly’s pipe” which was earlier in the Hungarian National Museum, now You can find it in the Collection of the Museun of Applied Art. Good quality clay pipes of Turkish origin or those of local, Hungarian makers prove that people had a passion for smoking in Buda in the 17<sup>th</sup> and 18<sup>th</sup> centuries. There are more and more data about pipe-makers of Pest and Buda by the name from the the 18<sup>th</sup> and the beginning of the 19<sup>th</sup> century though, unfortunately, we can attach only some works to the masters’ name. The silvers stamps help us to date and localize the pipe carvings. We have a nice pipe with the figure of Diana. The lid is stamped by Josephus Shätzl in Pest between 1765 and 1767. Meerschaum pipe-cutters rarely signed their works. Therefore the pieces made in the first half of the 19<sup>th</sup> century – the works of Jacob Fell, Demeter Ioan , Tas Gál, Emericus Ákosi and Joseph Schwager - represent a special value because the signature of the pipe-maker can be read stamped, carved or cut in the meerschaum. The later art of meerschaum carving from the end of 19<sup>th</sup> century is represented by unique pieces of Emil Spiró and the Adler workshop. The Adler family has a great tradition in the Hungarian pipemaking. We think, that in the first part of the century Philipp Adler’s workshop had a close connection with the prominent persons of the Hungarian literature – as “The Dawn of the Literature” carved pipe explains for us. The pipe stem by Gergely Matzola, prepared with the delicateness of a copperplate and based on the illustrations of the Aurora, Károly Kisfaludy’s literary almanach, is especially striking. Some of our greatness historical figures were smitten by the passion for pipe-smoking, a fact borne out by such relics as the pipes of the poet János Arany or great polticians István Széchenyi, Lajos Kossuth, or the tobacco container of János Damjanich, one of the political martyrs of Arad. Hungarian pipe-carvers often chose as their subjects significant historical events and personalities, scenes from folklore and mythology, creating a unique miniature plastic world of their own. National romantic themes, such as *The Contract of Blood*, *Árpád Raised Upon His Shield*, *The Coronation of King St. István*, *The Triumph of King Mátyás* and *The Last Charge of Zrinyi* also appeared on pipes. A pipe not only served to provide pleasure but was a measure of a man’s taste, standing and often of his political allegiance. As a result of the unique historical position Hungary found itself in, the artistically carved pipes of the 19<sup>th</sup> century became expressive of national consciousness and awareness throughout the entire century.

**Divna Gačić, archeologist , City museum of Novi Sad - Serbia**

***Pipes from the Petrovaradin fortress (from the collection of Novi Sad city museum)***

The city museum of Novi Sad is located on Petrovaradin fortress and in its collection it holds pipes made of clay, meerschaum and porcelain, which are not mentioned in any literature.

Most of them are clay pipes which originate from Petrovaradin fortress, collected by chance (to this day 235 pcs have been processed) and while securing the archeological sites during period from 2002 to 2004, when 370 pcs were discovered, mostly fragmented pipes (majority is from Austrian garbage container, which held plenty of pottery, glass, animal bones and three coins, one of them was dating from year 1781). Using typography as a reference, set by Hungarian archeologist's Béla Kovács and Gábor Tomka, pipes from Petrovaradin fortress are divided in three groups: Turkish, Hungarian and pipes with stamps of mid-european workshops. Their dates are set in time period from 17 to 19 century.

The oldest group are Turkish pipes, divided as ornate and unornate or with rosette and they have many different types and variations. Amongst Hungarian pipes from Fortress most common are pipes decorated with stylized floral ornaments (like the pipe from Debrecina). Pipes with the stamps of mid-european workshops (end of 18 and 19 century) usually repeat the same type with a different stamps (ex. SAMBICH/SCHEMNITZ, PODRECS, LEOPOLD/GROSS). In this group of pipes from Petrovaradin fortress the most common types are the ones with stamps of workshops from Selmečbánya (Banská Stianica, Slovakia) and other workshops that work with them (Vasvár, Körmenđ, Pápa), and the majority are the pipes with the stamp of HÖNIG workshop (with caption: M. HÖNIG.WW./SCHEMNIT).

Pipes from Petrovaradin fortress are mostly imported goods that soldiers brought with them (soldiers that served in Turkish or Austro-hungarian army), workers and craftsman, coming from all over the land to build the monumental fortress (fortress building started in 1692 and the final look, as it is today, it had in 1780).

Beside the clay pipes, in the Museum's artistic collection, there are 7 pcs of nicely decorated pipes made of meerschaum (crafted in 18 and 19 century in Austria and Hungary), few fragmented pipes made of porcelain, narghile, as well as other accessories for smoking (cigarette-holders, cigarette-cases, etc.).

**Luka Bekič, Croatian Conservation Institut, Zagreb, Croatia**

***A brief introduction to clay pipe finds in Croatia with special attention to local pipes found at fort Čanjevo in Kalnik hills***

In the last two decades, archaeologists in Croatia have become increasingly aware of the clay tobacco pipe as an interesting archaeological find. Croatia has been a border country during the spread of the smoking in 17th century, so we can find various types of imported pipes. But, we can be sure of massive local production, although there are only two confirmed workshops. This paper shall try to clarify the problem of this find, their techniques and styles of local pipe making in hope of discovering more workshops in future.

**Martyn Vyšohlíd**

***Prague pipes between east and west (tobacco clay pipes from archaeological excavations)***

The first large collection of clay pipes was found during the extensive excavations on Republic Square in Prague New Town in 2003 – 2006 (700 pieces). In 2006 – 2008 I got collection of pipes from other large excavations and from a lot of smaller excavations from all historical Prague Towns (Prague Old Town, Lesser Town, and Prague Castle Area). All pipes have been founded in horizons of baroque and later periods (garden soil layers, filling of sewers, cesspits). Till this time we have no archaeological evidence of production places in whole Czech Republic (kilns, waste pits).

It seems to be absolute dominance of heel and heelless pipes (pipes made in one piece) during the 17th century in Czech lands. Majority among them is represented by specific heel pipes made in so called "Central Europe

tradition" where bowl and stem was made separately and connecting later in a final phase of fabrication. These pipes are found in a large area of Central Europe (Bohemia, Silesia, and Saxony, Bavaria). There are findings of pipes exported from Western Europe to Prague during the 17th and 18th century, too. These pipes come from Holland, Germany and possibly from France, too. Very frequent are well done heel pipes with mark of crowned letter H. Big group seems to be a heelless/round bottomed pipes with embossed ribbed decoration in lower part of bowl. These pipes were frequently exported to Bohemia from Saxony during the 18th century. From the second half of the 18th century there are some imports from Prussian manufactories (Sborovsky, Rostin).

During the 18th century arise a number of stub-stemmed pipes very slowly. Share of these two basic types of pipes (heel or heelless and stub-stemmed pipes) equalize gradually. There is only small chance of classification and identification of production places for stub-stemmed pipes in this period, because of absence of marks, no exploration of written sources and fragmentation of the production centres.

During the 19th century starts massive production of stub-stemmed pipes in some regions of Habsburg monarchy, which is very good definable, because of pipe marks and written sources (Schemnitz, Pápa, Theresienfeld). Bohemian market was really full of these products. In this period we have an evidence of production in Kolín town in Central Bohemia. In Mahler Company there was made primarily Cafe house pipes.

**St. John Simpson, archeologist, British Museum, London**

#### **Ottoman pipes: a review of the current state of research**

This paper will begin by briefly outlining the early literature on Ottoman pipes from archaeological contexts in the Middle East. Since the seminal publications of finds from Bulgaria, Turkey and Greece in the 1970s and 1980s there has been a growing amount of interest in this subject by colleagues working in almost all countries in the Middle East. Whereas some authors have looked at the social effects of smoking and the growth of the tobacco industry during the Ottoman period, others have continued to publish archaeological finds of pipes, either as isolated finds or as small groups. Most lack secure or well-dated contexts but the number and variety of sites support the early chronological schemes outlined by Robinson and Hayes and provide a first step to building regional typologies. The largest body of data comes from surveys and excavations in Israel/Palestine but there are also groups of material, either published or being studied, from Jordan, Syria, Lebanon, Iraq, Turkey, Egypt, Yemen, Saudi Arabia and now Qatar. It is still too early to draw many conclusions but the author will attempt to outline some of the main trends arising from these finds.

**Albert Halmos collector, Germany**

#### ***The Partsch Pipe factory in Theresienfeld***

The factory is situated in Grazer Street in Theresienfeld, a suburb of Wiener Neustadt, about 50km south of Vienna, along the main road from Vienna to Wiener Neustadt. The site, which is approximately 100 x 300 meters in area, has two original factory buildings next to the main road. In the last three years the owner, Mr Heinisch, has built a new house at the opposite end of the grounds and transformed the former rubbish pit into a large garden.

The factory was founded in the year 1813 when Johann Partsch bought the land; further owners were Philipp Conrad in 1821, then Anton Partsch in 1825, Anna Partsch from 1861 to 1892, Johann Partsch from 1892 to 1921 and Siegmund Seiler, a trading company from Vienna, from 1921 to around 1935; this later fact explains the recovery of numerous pipe finds on the site in Partsch's form and quality but marked 'S. Seiler'.

When the writer 'discovered' the factory in the 1980s the site included a system of water channels, a large mound of clay, two clay settling tanks and kiln foundations. In the first roadside building there was a fully loaded kiln; this building has recently been restored and painted lilac on the rear elevation. During numerous visits in the 1980s large numbers of pipes, pipe fragments and the remains of working tools were recovered.

Since 1829 Partsch has been included in various 19<sup>th</sup>-century exhibition catalogues in Austria, Hungary and Italy and

also at the Great Exhibition of 1851 in London; the firm was honoured with many medals for its high - quality products.

**Ben Rapaport, founding member of the International Pipe Academy, USA**

***The other Turkish pipe: an Ottoman original***

Turkey is the principal country that has been producing and exporting meerschaum pipes for at least a half-century. However, long before meerschaum was used for pipes, there was another pipe format unique to this country. Dr. Irnák Osskó stated in his manuscript, *Our Pipe-Smoking Forebears* (1994): "The [Turkish] chibouk really deserves a separate chapter." It does! It is the true Ottoman pipe, somewhat neglected or forgotten in the annals of pipe history until recently. Although others have researched and published on the Ottoman ritual and rite of smoking this pipe, or on the manufacture of the terra-cotta pipe bowl, my thesis sheds light on all aspects of the pipe's manufacture and assembly: bowl, stem (called "stick") and mouthpiece. Furthermore, I present relevant information on the significance of the chibouk not only as a tobacco pipe, but also on its influence on the arts and literature. I conclude that the chibouk, in its time, had a greater impact on European society and culture than any other pipe genre in recorded history.

**Paul Jahshan, Ph.D. Notre Dame University, Zouk, Lebanon**

***Changing Representations of Tobacco and Pipe Smoking in the Old and New Worlds between the 17<sup>th</sup> and 19<sup>th</sup> Centuries***

From the introduction of *Nicotiana* to Europe in the second half of the 16<sup>th</sup> century by Jean Nicot, French envoy to the Lisbon court, and the subsequent widely-held belief that the plant, applied to, among other things, cancerous tumours (the *noli-me-tangere* of facial ulcers) possessed wonderful medicinal uses, to the present-day demonization of smokers of all kinds, the representation of tobacco cultivation and pipe smoking has undergone drastic changes in the Old and New Worlds.

Indeed, *A New and Short Defense of Tobacco*, written by a certain Dr Bellamy, and published in London in 1602, had the author address his "Good Reader" with the concern of "how vehemently (yet without iust cause) the use of Tobacco hath of late beene by common speach detracted, & by diuerse, publikely written against, desireth herein briefly, by his owne example and experience (being a man of good quality, learning, and iudgement) to satisfie and direct his friends and countrimen, in the practise, and taking of that hearb." It is clear from the above that a defense of smoking is to be firmly supported by evidence of sterling character and virtue, notwithstanding King James I of England's famous *A counterblaste to Tobacco*, published two years later, and where, in his opinion, "there cannot be more base, and yet hurtfull, corruption in a Countrey, then is the vile use (or rather abuse) of taking Tobacco in this Kingdome, which hath mooued me, shortly to discouer the abuses thereof in this following little Pamphlet."

And from that time on, like the philosophical argument between Platonists and Aristotelians on the abuses and uses of poetry, the field has raged with attackers and defenders of the tobacco leaf and its smoking, snuffing, or chewing, in almost equal shares in England. Yet it will be interesting to note that, on the one hand, the early French treatises on the subject, in their majority not only defend smoking but also, from an economic angle, try to make the best use of *Nicotiana tabacum* in cultivation and that, on the other hand, American authors on the subject are overwhelmingly against the practice.

In this paper I will examine the development of the image of tobacco production and pipe smoking between the 17<sup>th</sup> and 19<sup>th</sup> centuries in England, France, and in America after the War of Independence, and will attempt to locate these changes in evolving philosophical, economic, social, and political contexts.

## POSTERS AND PANELS:

**Emese Varga, student, ELTE Archaeological Institute**

### ***Clay pipes from the Castle of Eger***

Castle of Eger, an important stronghold in North-Eastern Hungary, fell victim to the continuously expanding Ottoman Empire in 1596. Great number of clay pipes found in the castle excavations and at unknown provenances prove that during the 91-year-long subjection, due to Turkish influence, smoking appeared and widespread in the region. Considering the amount, the 3-4000 fragments of clay pipes found in the castle can be regarded as outstanding in Hungary. Out of them the finds from the Földbástya (Earth Bastion), have been treated up to present day. The Földbástya located in the North-Western corner of the castle, hid 187 pieces of ceramic pipes of diverse shape, which were found in the 1950's, when Károly Kozák excavated the area. The pipes were found in a homogenous soil, so there was hardly any chance to develop stratigraphical observations. As a result, the analysis of the pipes and the creation of a hypothetical chronological order were based merely on the forms and the ornamentation. Basically, the pipes could be divided into two groups with Turkish or Hungarian characteristics. Shapes, ornaments and finish allowed composing subgroups. Among the finds the *Turkish type* pipes are represented in great number and in exceptionally various shapes. From chronological aspect they are typical from the early periods of 1600 and some of the improved variations had overlived the Ottoman-period. Special pipes are in focus, which are standing on flat ground decorated with unique seals made by very good quality white material. Pipes excavated from the castle of Eger have a number of rosette-type, both sides of its top covered with a stamped or convex flower-motif. The majority of the Turkish type pipes were covered with shiny lead glaze. Among the finds from Eger green, brown, yellow and ochre coloured pieces can be found; occasionally a combination of the colours is applied on the same pipe. Within the Turkish types, the red polished pipes are representative of a new improvement stage. Their characteristic consists of red, brown-like coloured material and the shiny, polished layer on it. Those Turkish pipes which are having a label or a sign of a master are said to be outstanding. Amongst of the pipes of the Earth Bastion there is one with the following arabesque label: AL QLÚB LIQA AL MAHBÚB. This label is in parallel occurrence with pipes from other castles. The so called „common pipes” with red material – also deriving from Turkish origin- could be the direct antecedents of the Hungarian-like clay-pipes. All of them are made of red material, being unglazed, with no glaze, with simple form. This is one of the most typical domestic pipes, likely to be related to the military. We can basically divide two bigger groups of the red material, unglazed *Hungarian pipes*. The previous pieces are wearing signs of the Turkish „common pipes”. Later on the definitely Hungarian-type of pipes were current, which had been basically well-decorated with tube-pressing and scratching. Many cafeteria pipes of the 19th century had been excavated, most of them having stamps of the workshops. During examination of the New Age pieces, it was clear to see that the most beloved ones in Eger region in the 19th century were the products from Selmec workshops. The clay pipes of the Earth Bastion are originated from the ages when the castle had been possessed by the Turkish. No Dutch pipe can be found among them. The Turkish-like pipes are possibly originating from early period of the 17th century to the middle period of the 18th century. Until the end of this century, Hungarian pipes took the majority. In after years these pipes are in turns by the manufactured pipes of the 19th century.

**Gaál Attila, archaeologist, Wosinsky Mór Museum, Szekszárd**

### **Irdene Pfeifen aus den Zeit den Türkenherrschaft in der Sammlung des Wosinsky Mór Museums**

**Nagy Zoltán, ethnographer, Savaria Museum, Szombathely**  
**Transdanubien Claypipes**