



12 - Three-piece pipe with meerschaum bowl, Lemgo, around 1890

Bibliography

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13 - Horn pipes with extensions in meerschaum, Thuringe, around 1890

ESSAY ON GAMBIER'S ANIMALS AND RECOLLECTIONS OF J.J. GRANDVILLE

Aesop then Jean de la Fontaine did not get it wrong : through animals they were able to give expression to every facet of the «comédie humaine» and to draw a few moral lessons from it.

Illustrators and caricaturists, such as Grandville, as well as our writers, know how to reflect the very image of our passions, absurdities or vices through the almost human expressions, poses and faces of thinking and speaking animals.

Whether domestic or wild, animals have always fascinated us. Their look, craftiness or various forms of affection rarely leave us indifferent. We cannot help attributing certain traits of human character to them.

Gambier, less cruel, sought to produce some fine clay pipe bowls portraying our favourite animals, sometimes with a touch of humour.



Chacun prend son plaisir où il le trouve.



Bêtes de somme.



L'ÉCOLIER. — Indicatif présent : je m'ennuie.
 LE MAÎTRE. — Tu t'ennuies.
 L'ÉCOLIER. — Vous m'ennuyez....

LE MAÎTRE. — Pas cela.
 L'ÉCOLIER. — Nous nous ennuyons.
 Vous nous ennuyez.

We will dwell on some of them, without claiming to be exhaustive.

As man's most noble conquest is the horse, let us admire two models of this : the first is no. 2036 by Gambier. This handsome thoroughbred seems to be waiting for its rider. The second is amusing: it is turning its head towards us, revealing on its neck the word «Merci» (thank you), because this pretty pipe was made to promote the league for protecting horses.



Gambier N° 2036 - Horse's head



Fine horse's head in favour of the League for the protection of horses

Grandville's caricatures are harsher and often display the horse as a beast of burden.



The «smart» ass
 Gambier N° 659

The donkey that we sometimes encountered in our childhood (who has never been for a donkey ride on the beach?) inspired a fine «smart donkey» seen in no. 659, possibly inspired by Grandville's caricatures in which the «Master» and enthusiast of Littré (the French lexicographer) appear to be very well turned out.

Gambier's elephant (no. 940) is very likeable. The headband it is wearing between its ears, with a large yellow pompom dangling on its forehead, calls to mind those we used to admire at the circus.



Ah!e donc! feignant.



Tout bien pesé, j'ai acheté un dictionnaire.



Celui qui le prendait pour un habitué pensait être justement trompé.



Elephant by Gambier

The king of the animals well deserved a fancy pipe, but he is very dignified because he cannot be caricaturised.



Lion by Gambier

The good ox with the bell around its neck looks as if it has come straight down from the pastures (no. 295). There are many more. Let's mention : Jocko the famous monkey (no. 435), the wolf (no. 388), the poodle (no. 354), and the wild boar (no. 974). Not forgetting the winged creatures such as the crowing cockerel (no. 2034), the owl (no. 964) and even the bird's nest (no. 655), etc.

As for J.J. Grandville, from the thousand and one caricatures, we will remember the one of the oxen smoking pipes at the cabaret, out of «l'Album des Bêtes à l'usage des gens d'esprit» by J.J. Grandville and texts by Kaulbach, Paris 1864, at the offices of the Nain Jaune. As well as the fine elephant with a cigar, and not forgetting the poor but so «smart» horses and donkeys.



The ox - Gambier N° 295

For the record Jean Ignace Isidore Gérard, known as J.J. Grandville (who was not related to the famous lion killer) was born in Nancy on 15 September 1803. His father drew miniatures. He took his grandfather's name as a pen name ; the latter had been an actor much loved by the inhabitants of Nancy and King Stanislas I.

A fine illustrator and caricaturist, occasionally somewhat cynical and disillusioned, he was an impassioned and rebellious republican. His life was not as funny as his drawings. He lost his wife, Marguerite Fischer, at a young age and he himself, sick, died in Vanves on 17 March 1847 aged 44.

Today in the animal field, carved briar pipes and meerschaum pipes have supplanted clay ones. Admit-

tedly these two materials allow artists to excel and to carve the subjects delicately, thus giving them very lively expressions.

However, this does not stop our little clay animals from retaining all their charm.

Michel Garreau

Biography

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Pipe : private collection

Photos : studio Louis Paillat. Cholet (France)

EXPORT OF KISERU IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES

INTRODUCTION

As discussed in other articles in this book, the custom of pipe smoking made a round-the-world trip from North America through England/the Netherlands, Asia, Siberia, and Alaska, and back to the Indians living on the northwest coast of the United States. These Native Americans learned about pipe smoking from the Inuit(1). The author had described how pipe (kiseru) smoking came to Japan in Introduction of Pipe (KISERU)

Smoking into Japan (*PIPE YEAR BOOK 2001*). In this monograph, the exportation of kiseru is discussed in order to clarify how the concept of pipe smoking migrated from Japan to other parts of Asia(2).

Kiseru from Japan to China

Japan is one of the earliest countries in Asia to acquire the smoking habit from the Portuguese in the latter half of the Sixteenth Century, but only to a limited circle of people. Two early Japanese documents, *Izumosaki Omizu-cho* (a tax book of Izumosaki Village) and *Rokuon Nichiroku* (a temple diary in Kyoto) written in 1576 and 1593, respectively, mention the word tobacco. However, the tobacco, in *Izumosaki Omizu-cho*, was probably used in a rolled form - either as a cigar or cigarette - that, at the time, was popular among Portuguese sailors and merchants. The first account of kiseru in Japan appeared in 1603 in *Ryukyu Ohrai*, a textbook for children compiled by Taichu, a Buddhist priest, during his three-year stay on the Ryukyu Islands(3). This was also the first description of what is known, today, of a smoking pipe in Asia.