

**JOURNAL OF THE
ACADEMIE INTERNATIONALE
DE LA PIPE**



Edited by David A. Higgins

**VOLUME 2
2009**

JOURNAL OF THE ACADEMIE INTERNATIONALE DE LA PIPE

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The Académie Internationale de la Pipe was founded in 1984 to provide a forum for leading scholars from around the world engaged in any field of study relating to the smoking pipe. The Academy's object is to advance the education of the public in the economic and social history of tobacco and pipe smoking worldwide. Its principal aims are to promote better awareness of the pipe as a cultural, artistic and social phenomenon; to highlight the particular place the pipe holds in the history of peoples and civilizations; to collect, preserve and disseminate evidence relating to its history and associations, and to encourage research concerning the past, present or future of the subject.

Academy members bring their own specialisms in fields such as archaeology, social and economic history and fine art, as well as having the opportunity to collaborate with others in working groups. This annual journal has been established to publish the results of the Academy's work, which will be of relevance to researchers from a wide range of related disciplines around the world.

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The Academy holds an annual conference, in between which working groups are encouraged to continue their studies into particular areas of research. The current annual subscription is £20 (or 30 Euros) per household, which allows access to the Academy's meetings as well as receipt of regular newsletters and one copy of this journal. Anyone wishing to apply to join the Academy should, in the first instance, contact the administrator, Dr. Susie White, at the address given above.

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The Academy welcomes the submission of original papers that fall within the remit of this journal and which make a valid contribution to knowledge. Further details relating to the format and content of submissions can be found at the back of this journal.

ADDITIONAL COPIES

Additional copies of this journal can be purchased from the administrator, Dr. Susie White, (contact details above).

ACKNOWLEDGEMENT

The Academy gratefully acknowledges the financial support from British American Tobacco, Imperial Tobacco and Japan Tobacco, which has made this publication possible.

PUBLICATION DETAILS

Published by the Académie Internationale de la Pipe, School of Archaeology, Classics & Egyptology, University of Liverpool, 12-14 Abercromby Sq., Liverpool, L69 7WZ, UK. The Academy is a U.K. Registered Charity (No. 1126166) and an English Registered Company (No. 06713511).

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ISSN 2040-8307

Cover image: Communal Pipe courtesy of Seres Mihály, Déri Museum, Debrecen.

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EDITORIAL

Following the launch of the new journal in 2008 with a single major study of the Saint-Quentin-la-Poterie pipe making industry, there has now been an opportunity to bring together a broader range of papers for this second volume, which includes the work of some 23 different international authors and runs to more than 50,000 words in length. This volume is more typical of the intended format for the journal, with the first part comprising a collection of themed papers and the second a series of individual studies on a more diverse range of topics.

The first part of this year's volume presents the results of a project by the Academy's clay pipe working group, which set out to examine the state of knowledge regarding the clay tobacco pipe industry in as many different countries as possible. The information relating to each country has been compiled in a systematic manner and provides a chronological narrative of clay pipe production and use in each area. These accounts have, of necessity, had to be kept brief but they are intended to provide a broad overview of each country as well as a means of accessing the key literature and collections relating to that area if more information is required. Each summary has been written by a specialist in the relevant field and, taken together, they cover a significant proportion of the areas over which clay pipes were in common use (*cf* Figure 1 on page 2). This is the most extensive survey of its type that has ever been undertaken and it should provide a key resource for anyone wishing to either study a particular country or region, or to place their pipes within a broader context. Further summaries for countries not yet covered are welcome and will be published in future volumes of this journal.

The second part of this volume comprises a series of papers on different topics of research. These range from studies of particular classes of artefact, such as cheroot holders and ember pots, to the broader social customs and paraphernalia associated with smoking, as seen in the Norwegian *langpipe* paper. The paper on advertising pipes shows how a single theme can be explored across pipes produced in a range of different materials while the paper on the Civic Company's pattern book allows an in-depth examination of the patterns that they produced and the way in which the briar trade functioned.

The main theme for Volume 3 will be based on the proceedings of the Academy's very successful 2009 conference in Budapest. The papers presented at that meeting will provide an excellent overview of the pipes found in Eastern Europe, where the Ottoman and European traditions met, overlapped and merged. Other papers will include the meerschaum working group's iconography study. Contributions on other topics are, as ever, always welcome and guidelines for contributors can be found at the end of this volume.

Thanks are due to all the contributors to this volume for their hard work in generating the texts and illustrations and particularly to Peter Davey and Ruud Stam who organised the clay pipe summaries and helped with their preparation for publication. Finally, particular thanks are due to Susie White, who has not only manipulated many of the illustrations to improve them but also worked so hard in designing and setting this volume to achieve its high quality layout and finish.

David A. Higgins
Principal Editor

HUNGARY

(including former territories)

by Anna Ridovics

Introduction

Hungary came into contact with pipe-smoking via the Turks and western mercenaries fighting within the country's borders during the late sixteenth and early seventeenth centuries. The first local production of Turkish-style pipes may have begun in the third quarter of the seventeenth century. A distinctly Hungarian, more elaborately decorated, style emerged in the eighteenth century, with Debrecen becoming the dominant production centre from the late seventeenth until the end of the nineteenth century. From 1800 other centres, often based on existing potteries utilising local clays, were established in North-Upper Hungary and West Hungary, Transdanubia, at such sites as Selmecbánya and Körmend.

Late Sixteenth / Seventeenth Century

Excavated examples (mostly Turkish and some Dutch or English style pipes) arrived in Hungary as personal belongings or through Turkish trade from the near Balkans (and possibly from more distant territories too). Smoking appears to have spread from the Great Hungarian Plain northwards to Upper Hungary. Presumably local Turkish workshops were active - in Eger, and maybe in Szeged and Buda as well. Hungarian workshops began local production in the last quarter of seventeenth century copying Turkish patterns. The only excavated early workshop is at Szepesvár (Figure 1).

Excavated Finds

Groups from fortresses provide the best chronological data about early types and forms:

- Almost 100 published fragments from Szekszárd, Jeni Palánk, which was in Turkish hands between 1596 and 1686 (Gaál 2004).
- From the pre-1654 layer at Füzér.



Figure 1: Map of Hungary and neighbouring territories in the seventeenth century. Present day borders marked with the dotted line.

- Turkish pipes, some inscribed, from the pre-1660 layer of Nagyvárad Castle (Emödi 1998).
- Early forms from Fülek, razed in 1682 (Kalmár, 1959).
- Turkish pipes in Pécs, after 1686 (Fehér 1959).
- The pre-1783 groups from Eger Castle have been partly published (Kovács 1963).
- Seventeenth and eighteenth century pipes from Szeged Castle ditch (Tomka 2000, Kondorosy 2007).
- Several hundred fragments from a backfilled

cellar in a mid-eighteenth-century building at Szt. György Square and from other places in Buda.

- Some Hungarian soldiers at outposts like Ónod Castle, which never fell into Turkish hands, smoked Turkish-made clay pipes (Tomka 2000 and 2005).

Dutch/English Style Pipes

These mould made, one piece pipes in white, ivory or grey bodies, with polished surfaces and forward leaning bowls have mainly been recovered from excavations at fortresses

in Upper Hungary, from Pozsony to Szendrő, dated before the last third of the seventeenth century. Within the area of the Ottoman Empire they have been found at Buda. The bowls are generally heeled, but spur types also occur. They are often decorated with flower, tendril, lily and crocodile-head (Jonah and the whale) patterns with very few makers' marks. The Eger examples, with their slightly different bowl and stem shapes, may be earlier.

Turkish Style Pipes (a brief and limited morphology)

A wide variety of two-part pipes with socketed bowls has been excavated from Turkish occupied towns and castles. They occur unglazed in red and yellow bodies, sometimes burnished and occasionally glazed. Impressed bowl decoration is popular; some bear Arabic maker's marks.

Type I (A) - Pipes with continuous smooth profiles This type, popular before the 1680s, was possibly developed under Dutch or English influence (Figure 2).



Figure 2: Type I(A) pipes with continuous smooth profiles (Kondorossy 2007)

The lower part of the bowl forms a continuous smooth profile with the upper; the angle between bowl and stem decreases with time.

They are mostly red clay pipes, painted, polished. This form appears to be of Turkish (Balkan) origin, arriving in the country during the seventeenth century, and in use until the middle of the eighteenth. The early forms, with the bowls at almost a right-angle to the socket, later gave way to acutely angled types, with visibly thinner sockets ending with a star-shaped terminal and with a rounded bowl (Figure 3).

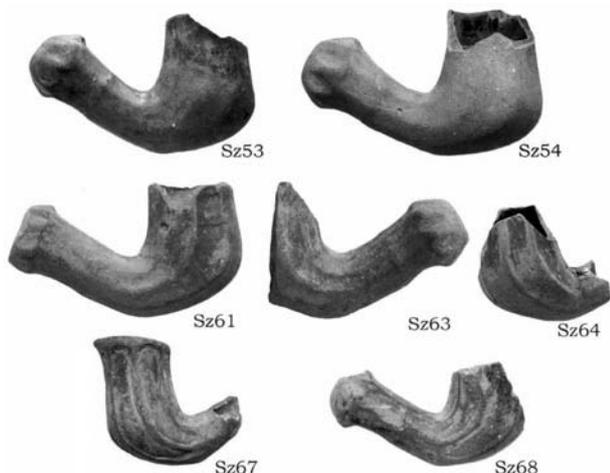


Figure 3: Rounded I (A) bowls with 'star' shaped terminals (Kondorossy 2007).

Type I(B) - Pipe body with continuous smooth profile, with a 'backbone' line on the upper part (Figure 4) The largest excavated groups are from Várna in North-East Bulgaria. Some pieces have swollen heads, shortened sockets and angular socket ends with wheel stamps.

Type II - Pipes with interrupted profiles In these forms the upper and lower parts of the bowl are quite distinct



Figure 4: Pipe with backbone line from Szeged (Kondorossy 2007)

Type II(A) Pipes with semi-spheroid bowls (Figures 5-7)

- Finely made pipes in a variety of colours (white, ivory, grey) in the best clay.
- Pipes with fluted, semi-spheroid bowls which are unglazed or covered with green, yellow or brown lead glaze (Figure 5).



Figure 5: Glazed pipe with semi-spherical bowl from Szekszárd (Gaál 2004).

- Pipes with plain bowls with impressed decoration (Figure 6).
- Undecorated pipes with semi-spheroid bowls, an angular or cylindrical chimney and a simple socket without an enlarged end. These latter are thinner walled, and were mass produced



Figure 6: Pipe with semi-spheroid bowl from Szekszárd (Gaál 2004).



Figure 7: Pipe with semi-spheroid bowl from Szeged (Kondorossy 2007).

for everyday use throughout the Hungarian territories, but are not known elsewhere. They are common on castle sites (Figure 7).

Type II(B) - Pipes with different bowl forms (Figures 8-9)

- Finely made pipes in a variety of colours (white, ivory, grey) in the best clay. Some early Turkish pipes have an angular socket at the end of a conical opening, the lower part formed like a keel (Figure 8).
- Pipes with the lower section of the bowl flattened into a wide disc.
- Pipes with a tulip-shaped or sack-like bowl (Figure 9).



Figure 8: (above) Pipe with a disc shape lower section from Szeged (Kondorossy 2007).



Figure 9: (below) Tulip shaped pipes from Szeged (Kondorossy 2007).

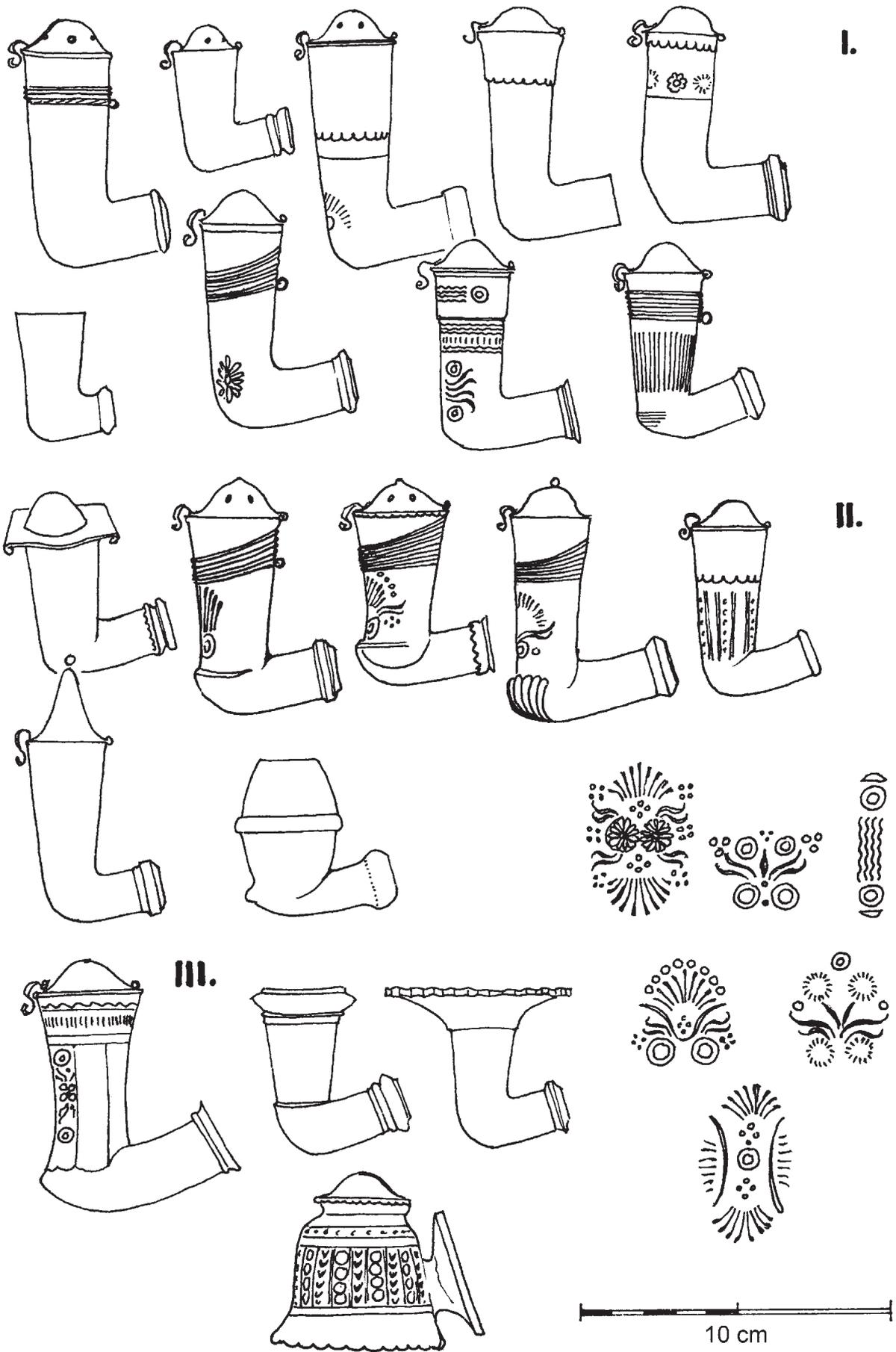


Figure 10: Debreccen pipe forms (Levárđy 2000).

Seventeenth to Eighteenth Century

Transition from Turkish to Hungarian Styles

Pipes dating from the second half of the seventeenth century in the form of human heads, facing in the same direction as the smoker, have been found at Füleki, Csókakő, Buda and Polgár. These are probably the first indication of Hungarian production, given the Islamic ban on human images, although they are ultimately based on Turkish prototypes.

In this period the following developments can be observed:

- Socket rings, already found on a few of the better quality early examples, become general from the end of the seventeenth and eighteenth centuries.
- The angle between the bowl and the socket diminishes, which possibly allowed the bowl to extend in length.
- The capacity of the pipe tends to increase, perhaps reflecting a reduction in the price of tobacco.
- Turkish stamps disappear, while on the simple red pipes (perhaps from the middle of the eighteenth century) ornamentation increases.
- From around 1700 there is a marked reduction in the number of glazed pipes, possibly as a result of bulk manufacture.

Debrecen

The Debrecen potters received their first franchise in 1574 and they probably also made pipes in the seventeenth century. During the eighteenth century the majority of potters changed to pipe production. By the end of the century the town had won a reputation for remarkably good pipes. Pipe makers became so numerous that they founded an independent guild. In 1798 over 10,960,000 pipes were made in the local red clay. There was also a great demand for accessories, with an annual production of 100,000 mouthpieces.

Nineteenth Century

Debrecen

By the end of the nineteenth century only five pipe makers were left. The best known was Mihály Seress. Large-scale imports from Pest, Buda and Upper Northern Hungary contributed to a decline which was complete by the end of the century (Figure 10).

The two main types are: smooth, plain pipes and decorated pipes, mostly with longer bodies and short stems. Their names often referred to famous characters and some were more decorative than functional, for example, the Makra pipe with its very long bowl (Figure 11) or the plate pipe with its rich ornamentation, or the communal pipe with one bowl and up to six or eight stems (Figure 12).

Other Nineteenth Century Production Centres

At the beginning of the nineteenth century a number of Hungarian potteries at Holics, Pozsony and Bábolna started to produce pipes using local clays (Figure 13).

Factories were also founded in Pest-Buda and Trausdorf. Porcelain pipes were made at Regéc and Herend.

Selmechánya - North-Upper Hungary Around 1800 workshops were established, at first producing hand-made, and later machine-assisted clay pipes. In 1828 there were 14 manufacturers, of which five were known to be from Selmec. In 1890 there were 14 independent workshops operating in the free royal towns of Selmechánya and Bélabánya, a number which had risen to 25 by 1910. Selmechánya earned an international recognition for its 'Selmec' pipe. The most famous maker was Károly Zachar (1852-1925), Figure 14.



Figure 11: Short and tall Makra pipes from Debrecen (Szalay 2000).

Selmec pipes were produced in great variety. Brown, black or marbled pipes with tall cylindrical or octagonal bodies with distinctive decoration are typical. 'Selmec' pipes were also produced in Körmöcbánya, Zólyom.

Clay-pipe Workshops and their Products in the

Transdanubian Region The large excavated groups from Körmend imply that production was active there between 1820 and 1850 along with Vasvár, Bonyhád and Pápa. Some products from Schemnitz/Selmechánya, Podrečsány, Kis Azar, Wienerneustadt, Pernitz and Theresienfeld were also present. Tiny workshops, such as Körmend, Vasvár and Bonyhád, appear to have been able to maintain their businesses by producing counterfeits of the products of the great manufacturers.



Figure 12: Communal pipe from Debrecen (Szalay 2000).

Copies of the simpler Turkish forms continued to form a significant part of the Hungarian manufacturers repertoire during the nineteenth century. The dominant form was plastically ornamented. The workshops in this region used five-hundred different shapes (Figure 15).

These Transdanubian workshops were organised as individual enterprises, often by German speaking Jews, and not through the guild system. In 1848 two firms employed 81 pipe makers and 25 boys in Pápa. By 1885 the major factories were those of Samuel Boskowitz, Joseph Toch and Leopold Schlesinger.

Twentieth Century

The Selmec tradition was successfully revived around 1910 by Sámuel Boskovitz in Pápa and later in Városlőd. Pipes were also produced at the majolica manufactories at Pápa and Hódmezővásárhely until the Second World War.

Selmecbánya continued to make probably the best quality clay pipes in the whole of Hungary and later in Slovakia. Production ended in 1959.

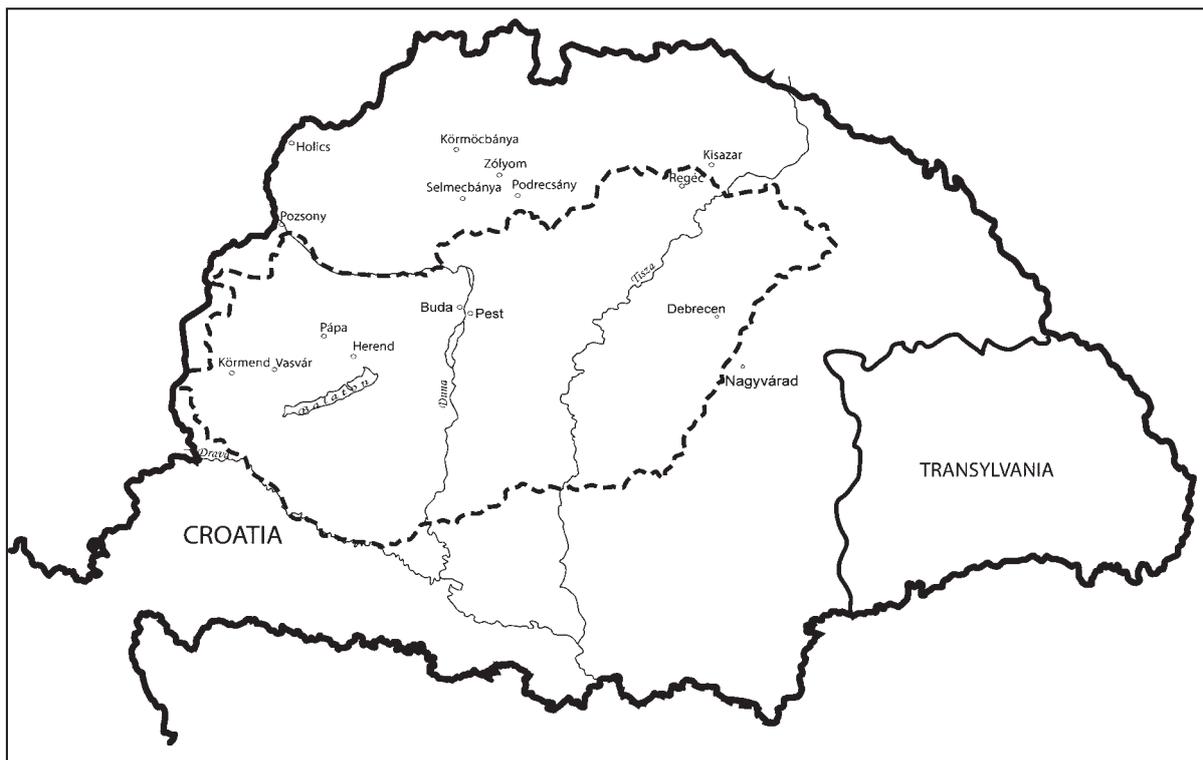


Figure 13: Map of Hungary and neighbouring territories in the eighteenth and nineteenth centuries.

Imports and exports

From the early seventeenth to the end of the eighteenth century Turkish pipes were imported in quantity; later in the nineteenth pipes made in Austria formed a significant element in the Hungarian market. From the end of the eighteenth century Debrecen pipes were exported to France and England, Selmec pipes to Germany, Italy and Switzerland, and Hungarian pipes to Vienna. In the

twentieth Selmebánya products were sold in Germany, Italy, Belgium, Russia, Canada, England, Egypt, India, Cuba and the United States.

Research

Further research is needed on both rural and urban archaeological groups. Kiln sites need to be identified and examined throughout the region. The scale and mechanics

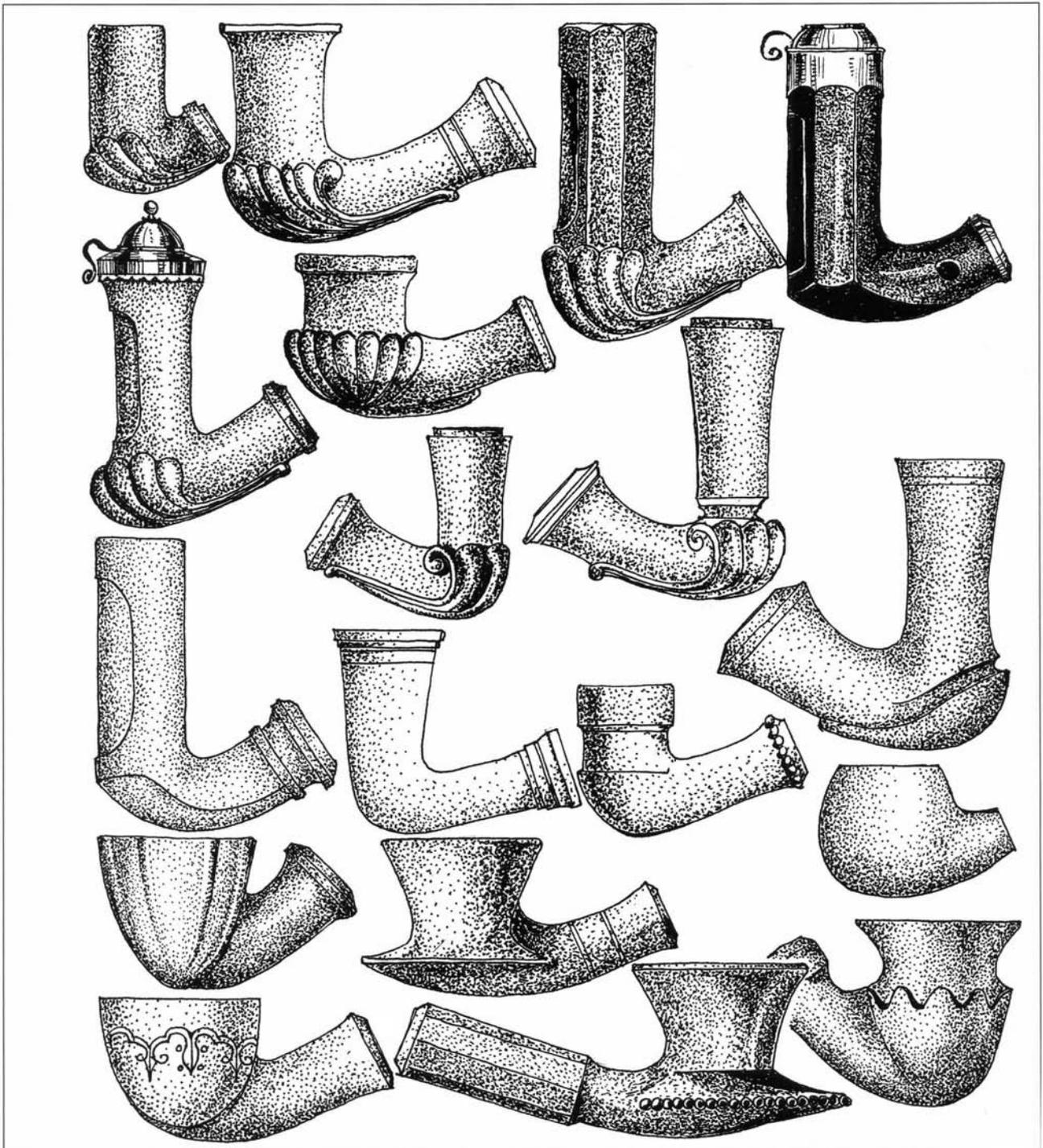


Figure 14: Pipes by Károly Zachar from Selmechánya (Levárdy 2000).

of exports from Hungary in the seventeenth and eighteenth needs to be further examined.

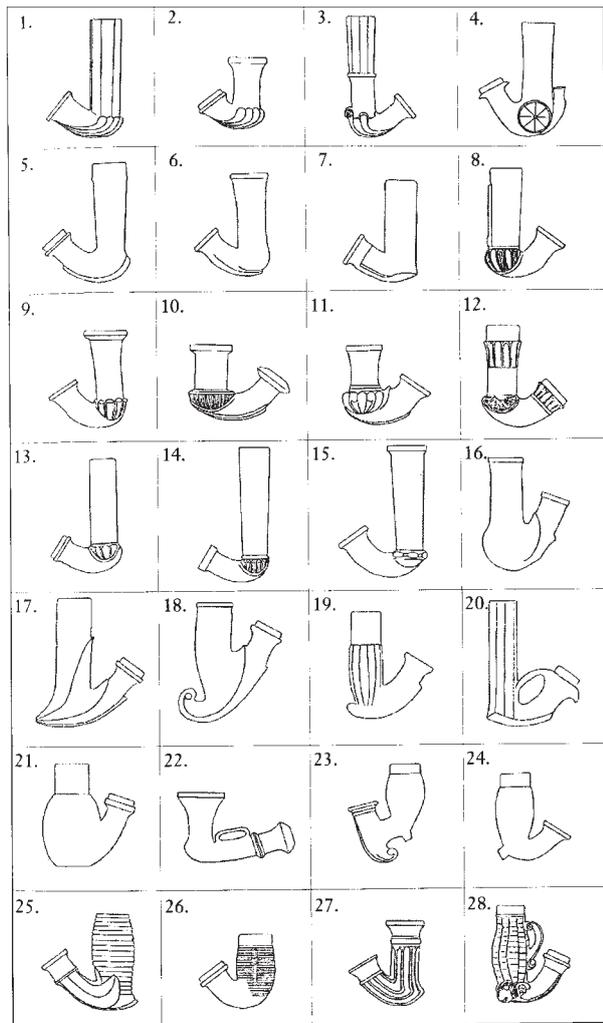
Principal Collections

- Budapest, Hungarian National Museum.
- Budapest, Historical City Museum of Budapest.
- Debrecen, Déri Museum.
- Eger, Istvan Dobó Castle Museum.
- Körmend, Rába Museum of Local History.
- Pápa, Graf Károly Esterházy Castle and County Museum.

- Pécs, Janus Pannonius Museum.
- Szeged, Ferenc Móra Museum.
- Szekszárd, Mór Wosinszky County Museum.
- Vasvár, Museum of Local History.
- Selmechánya (Slovakia), Slovenské Banské Múzeum.

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MAIN TYPES OF CLAY PIPES IN THE FIRST HALF OF THE 19TH CENTURY BY MANUFACTURERS ACTIVE IN THE WESTERN TRANS-DANUBIA AREA.

Site of excavation inventory number	Maker's mark of the clay pipe	Ex- hibited
1. VHM 395 (Vásvár)	M.HONIG SCHEMNITZ stamped	V 25
2. RHM KM 409 (Körmend)	K. AZAR stamped	(-)
3. RHM KM 71 (Körmend)	without stamp	KM 28
4. RHM R55 84.25.4. (Körmend)	JOSEPH BARTSZ stamped	R55-19
5. RHM KM 345 (Körmend)	PODRECS stamped	KM 8
6. RHM R55 84.25.44 (Körmend)	JOSEPH BARTSZ stamped (IN THERESIENFELD)	(-)
7. VHM 558 (Vásvár)	M.HONIG SCHEMNITZ stamped	V 28
8. RHM KM 170 (Körmend)	SCHWARZ IN KÖRMEND stamped	KM 25
9. RHM KM 157 (Körmend)	SCHWARZ IN KÖRMEND stamped	KM 28
10. RHM KM 124 (Körmend)	SCHWARZ IN KÖRMEND stamped	KM 21
11. RHM KM 56 (Körmend)	SCHWARZ IN KÖRMEND stamped	KM 27
12. WMM 73.5.100 és 73.5.128 (Bonyhád)	without stamp	B 9
13. VHM V 301 (Vásvár)	ANTON PARTSCH stamped	(-)
14. RHM KM 68 (Körmend)	without stamp	(-)
15. RHM KM 128 (Körmend)	SCHWARZ IN KÖRMEND stamped	KM 22
16. RHM R55 84.25.3 (Körmend)	JOSEPH BARTSZ stamped	R55-16
17. VHM V 293 (Vásvár)	ANTON PARTSCH stamped	V 17
18. VHM V 296 (Vásvár)	ANTON PARTSCH stamped	V 19
20. VHM V 153 (Vásvár)	VOSVAR stamped	V 18
21. RHM R 55 III/D 170-127-110 (Körmend)	without stamp	R55-13
22. RHM KM 107 (Körmend)	SCHWARZ IN KÖRMEND stamped	KM 14
23. RHM KM 84.26.131 (Körmend)	CÖRMEND stamped	KM 31
24. RHM KM 84.26.66 (Körmend)	without stamp	KM 38
25. RHM R55 III/C 159-90-111	without stamp	R55-17
26. RHM KM 192 (Körmend)	SCHWARZ IN KÖRMEND stamped	KM 39
27. RHM KM 84 (Körmend)	without stamp	KM 36
28. VHM V 51,52,53, (Vásvár)	without stamp	V 9

Rövidítések jegyzéke:

VHM = Vasvári Helytörténeti Múzeum, Vásvár
 RHM = Rába Helytörténeti Múzeum, Körmend
 KM = Körmend, Vida J. utca (Monaco)
 R55 = Körmend, Rákóczi u. 55.
 WMM = Wosinsky Mór Múzeum, Szekszárd
 B = Bonyhád

Figure 15: Some Transdanubian pipe types (Nagy 2000).



Figure 16: Hungary's present borders.

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