

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



Edited by
Anna Ridovics and Peter Davey

**VOLUME 3
2010**

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

VOLUME 3

Académie Internationale de la Pipe
Liverpool
2010

JOURNAL OF THE ACADEMIE INTERNATIONALE DE LA PIPE

VOLUME 3

CONTENTS

INTRODUCTORY PAPERS

Foreword by <i>László Csorba, Director of the Hungarian National Museum</i>	iii
Editorial by <i>Anna Ridovics and Peter Davey</i>	v
Opening address at the 25th Annual Conference of the Académie Internationale de la Pipe, Debut of the Exhibition: The Gift of the White Goddess, at the National Museum of Hungary, October 8, 2009 by <i>Ben Rapaport</i>	vii

PAPERS ABOUT HUNGARIAN PIPE HISTORY

Clay pipes in Hungary from the seventeenth century: ten years on by <i>Gábor Tomka</i>	1
Clay pipes in the eighteenth-century Hungary by <i>Szabolcs Kondorosy</i>	13
Clay pipes from Eger Castle by <i>Emese Varga</i>	21
Pipes from the time of the Turkish occupation in the collection of Wosinsky Mór Museum by <i>Attila Gaál</i>	33
Deception: clay-pipe-faking workshops in Körmend in the first half of the nineteenth century by <i>Zoltán Nagy</i>	53
An interesting monument to the memory of Debrecen pipe-making: the pipe-pot by <i>Emőke P. Szalay</i>	73
Meerschaum pipes in eighteenth and nineteenth-century Hungary by <i>Anna Ridovics</i>	77

ARCHAEOLOGICAL PAPERS FROM NEIGHBOURING COUNTRIES

The collection of Ottoman pipes from archaeological investigations in the north black sea area of the Ukraine by <i>Svitlana Biliaieva</i>	97
A brief introduction to clay pipe finds in Croatia with special attention to local pipes found at Fort Čanjevo in the Kalnik Hills by <i>Luka Bekić</i>	113

Pipes from Petrovaradin fortress, Serbia, in the collection of Novi Sad City Museum <i>by Divna Gačić</i>	121
Ottoman tobacco pipes from the National Museum of History in Sophia, Bulgaria <i>by Vladislav Todorov and Nikolay Markov</i>	131
The Partsch pipe factory in Theresienfeld, Austria <i>by Albert Halmos</i>	141
A sample of the clay pipe production at Theresienfeld, Austria <i>by Peter Davey</i>	147

REVIEW

Jan van Oostveen and Aad Kleijweg: <i>Tabakspijpenijverheid in Schoonhoven</i> <i>by Ruud Stam</i>	171
---	-----

CONTRIBUTORS TO THIS VOLUME	173
--	-----

GUIDELINES FOR CONTRIBUTORS <i>by Dennis Gallagher</i>	175
---	-----

The collection of Ottoman pipes from archaeological investigations in the north black sea area of the Ukraine

by Svitlana Biliaieva

The development of historical archaeology has placed new goals before those who examine the material culture of the societies of the recent past. The use of artefacts as indicators of social life has become an important part of archaeological investigation. Reconstruction of the life of the biggest Empires of Eurasia, and its parts, which are now represented by the modern states of the continent, would be impossible without new approaches to artefacts as the historical 'evidence of daily life - especially of the non-elite, rural life' (Baram and Carrol 2000, 3).

One of the most valuable kinds of artefact for the early modern period are smoking pipes, which allow the reconstruction of an important aspect of the life of the Eurasian Empires, and especially that of the Ottoman Empire (Simpson 2002, 159). Together with other regions of Eurasia, different parts of the Ukrainian lands also became subject to the expansion of the Ottoman Empire. First of all, from the end of the fifteenth until the end of the eighteenth century there was the North Black Sea area (Fig. 1) and also some lands of the different regions of Ukraine. The military actions of the Ottomans led to confrontation with the Ukrainian Cossacks - a wide social stratum of society, defenders of Ukrainian interests

against Poland and the Ottoman Empire. But in the course of the Ottoman period the Ukrainian Cossack leaders (Hetmans) had a range of relationships with Ottomans: from military attacks to political and trade contacts, and even the vassalage of part of the territory by agreement. The parallel coexistence of two different societies led to the situation, when the material culture of a vast territory saw the interaction and influences of Ottoman culture and the various cultural models that had been adopted by the populations of the great lands of Eastern Europe. The transition from medieval to modern times was connected with changes in mentality, activity of life, liberation from moral dogmatism and freedom of communication. Two signs of such a process were the adoption by society of the habits of drinking (coffee) and smoking (tobacco) stimulants (Baram and Carrol 2000, 147). In terms of material culture these quickly brought into play new forms of artefacts - smoking pipes and coffee cups.

The frontier of Ottoman possessions was marked by a system of fortresses, which were used for protection from Cossacks raiders and later from those of the Russian Empire. These outposts and the city sites situated near them, occupied an important place in the sphere of political and economical interests of the Ottomans. But each one had specific features within its development and some differentiation in the details of its material culture, which is also reflected in the composition and nature of artefacts such as pipes.

The Institute of Archaeology of the Ukraine National Academy of Sciences's expedition saw the excavation of two such Ottoman outposts: in Ochakiv, Mikolayiv region (from 1990 to 2004 and 2008 to 2009) and in the fortress

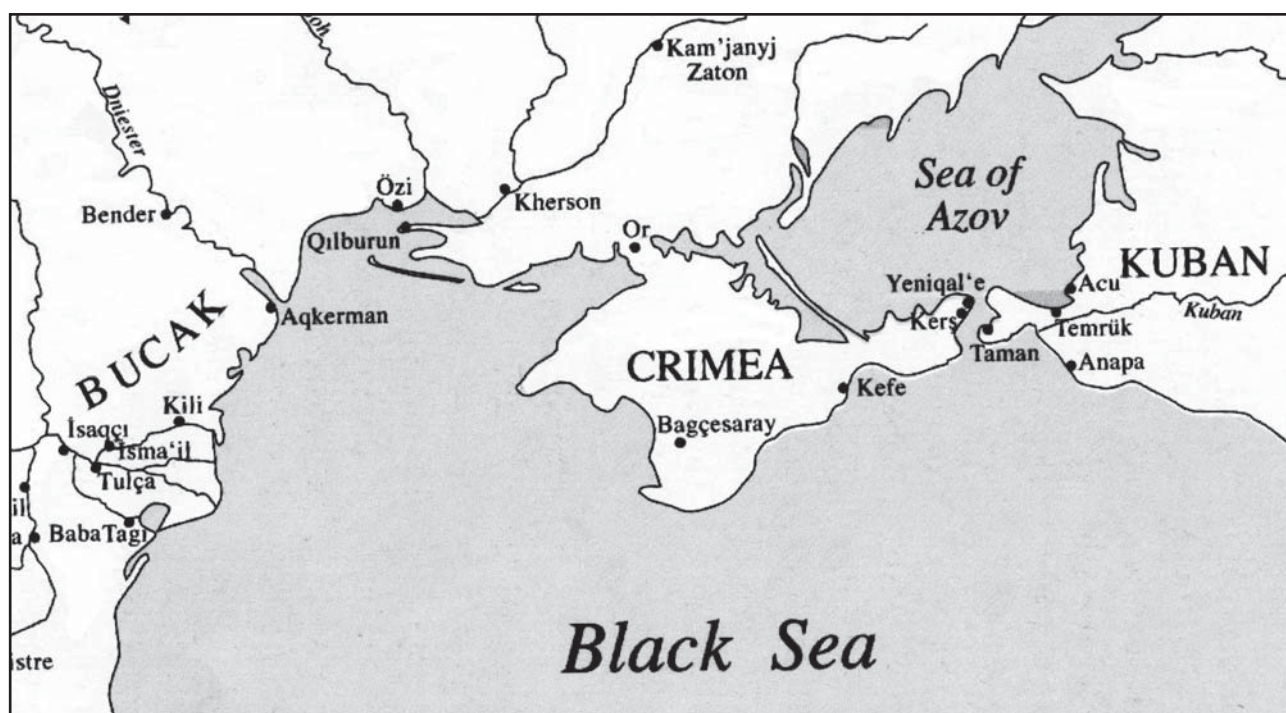


Figure 1: The location of the Ottoman outposts Özi (Ochakiv) and Akkerman in the Black Sea region.

of Akkerman in Bilhorod-Dnistrovs'kyi, Odessa region (from 1999 to 2009). In the course of the archaeological investigations a collection of almost 2000 pipes was obtained dating from the seventeenth to the eighteenth centuries. Most of them are Turkish in origin, but some of them represent Cossack pipes.

Ochakiv was under Ottoman control from 1525 but, especially from the beginning of the seventeenth century, it became an important outpost of Ottoman political and economic interests on the North Black Sea. The fortress included three castles and urban structures, surrounded by ramparts that developed on the banks of the Bog estuary and on the Black Sea shore. But even in the middle of the seventeenth century Ochakiv's Pasha didn't live in the city permanently for two reasons: Cossacks and the bad climate. Evliya Çeleby, who was in Ochakiv in 1657, described the fortress in detail (Çeleby 1961, 113). He noted the precarious situation of its existence, because of Cossack attacks. Only during the last decade of the seventeenth century and the first decade of the eighteenth did the Ottoman power try to modernized the fortress and build primitive bastions, which in fact were not effective before the new main enemy of the eighteenth century- the military forces of the Russian Empire, and the victory went to Russia (Finkel and Ostapchuk 2005, 174-178). These specific circumstances of the development of Ochakiv's infrastructure offered the possibility of studying the penetration and spread of different kind of pipes in Ochakiv, during the period when the Turkish garrison dominated the area.

In the course of the excavations in Ochakiv, 585 pipes (complete bowls and fragments) were found on the site of the former Ottoman fortress, known in the records as 'Özi' and in the territory of the former medieval city, which was surrounded by ramparts. Part of this latter, situated on the high shore of the sea, preserves the historic name 'Turkish ramparts'. In summary, taking the assemblage as a whole, all of the pipes, with two exceptions, are made of clay. One is made from meerschaum, and the other from nephrite. Only one pipe is of a western type; the others are eastern 'chibouks'.

The majority of the pipes are made from red clay (up to 90% in the different parts of the castle and city), the remainder are from grey and white clay.

The pipes are made in one or two part moulds. The surfaces of the pipes are modified in a variety of different ways: covered by slip, polished and painted, sometimes like marble with various colours from lilac-brown to grey. Such kinds of surface treatment were specific features of the Ochakiv series of pipes.

Decorating the pipes involved the use of different kinds of techniques: imprints from the mould, stamps, incisions and inlays with gold and white paste. One group of pipes has from one to three seals and the other is without seals. As is well known, some technological indicators are also chronological ones. For the first, it is the clay

colour and its quality, the quality of the preparation of the raw material and the place of its origin, the form, measurements and proportions of parts of the body, the processing of the surface decoration, the presence of seals and the type of seals. These indicators have been the subject of numerous investigations devoted to the typological and chronological classification of Ottoman pipes in the territory of the Ottoman Empire, in which the works of J. Hayes, R. Robinson, J. Simpson, M. Stancheva and others have played an important role.

Nearly 10% of the collection is represented by pipes from the end of the seventeenth and the beginning of the eighteenth century. All items in this group are white, grey to black burnished in colour, and some of them of light-red. In the early part of the collection are some types of pipe which are close to those of the second part of the seventeenth century and the beginning of eighteenth century, which were spreading in the territory of the different regions included in the Ottoman Empire.

Thus, in the collection there is a fragment of pipe from grey clay with a black surface; the stem is broken, the rim resembles the form of a pot rim, the bowl is bi-conical, with some plate-shaped features; the bottom of it joining steeply with the stem. It is 4.2cm high. The diameter of the girth line of the bowl is 3.9cm (Fig. 2). Typologically the origin of this pipe was perhaps connected with pipes, close to Type 5a/ 8 from Szeged Castle in Hungary of the first half of the seventeenth century (Tomka 2000, 125), but is later than them. At the turn of the seventeenth and beginning of the eighteenth century this variant further develops as disk-based pipes. A pipe from the fortress of Azak in Azov is a late seventeenth or early eighteenth-century variant of it (Gusach 2006, 138, fig. 10, 4).



Figure 2: A seventeenth-century pipe fragment from Ochakiv.

The small grey clay pipes in the form of an ink-pot are probably early. They are known in Kerameikos and other monuments (Robinson 1983, 274, L. 52, N5) as dating from the end of the seventeenth and the beginning of the eighteenth century. A mould-made specimen, decorated around the bowl with a 'dot and bracket' design (Robinson 1985, 154) resembling stylized anthropomorphic images (Fig. 3.1), was found in Ochakiv.

At the end of the seventeenth and the beginning of the eighteenth century another group is represented by a variety of small round-bowled pipes with short stems, which correspond to the main features and measurements of Istanbul clay pipes (Sarachane finds) in Hayes' Type IV (Hayes 1980, 5), but with some differences. The details of form and decoration have analogies in Group A1-A2 from the Athenian Agora according to the Robinson classification (Robinson 1985 Pl. 61). The length of the pipes is between 4.3 and 5.1cm; the diameter of the socket opening is between 0.6 and 0.7cm. The bowl is scored vertically, in the mould, and the socket has a stepped-ring termination. In some cases a band of wave-like lines is stamped around the socket. The decoration of the bowl and stepped-ring can be with a variety of different stamps:

rhombic, ovals, pomegranate granules and others (Fig. 3, Nos. 2-4).

Some white clay pipes which date from the transitional period from the seventeenth to the eighteenth century belong to Type IX in the Hayes classification, with very deep bowls, consisting of round and cylindrical parts. The curved part of the pipes is scored vertically. The height of the pipe is 4.1cm, the length is 4.6cm and the diameter of socket is 0.8cm. These pipes were made in one mould and were without any visible burnishing stripes that suggests local manufacture (Fig. 3, Nos. 5 & 6).

The other variant of pipes with a round bowl from the transitional period from the seventeenth to eighteenth century and the first half of the eighteenth century is the small pipe with a bag-shaped bowl. The surface was covered by glaze (Fig. 3, Nos. 7). This pipe is black, perhaps as the result of fire. Similar pipes belonging to Types C-7- 9 from the Athenian Agora and Kerameikos, and from the Turkish fortress Azak in the city of Azov in Russia (Gusach 2006, 138, fig. 9, 2) were also covered by glaze, but yellow or green in colour (Robinson 1985 173, Pl. 47). This form of pipe continued to exist in the

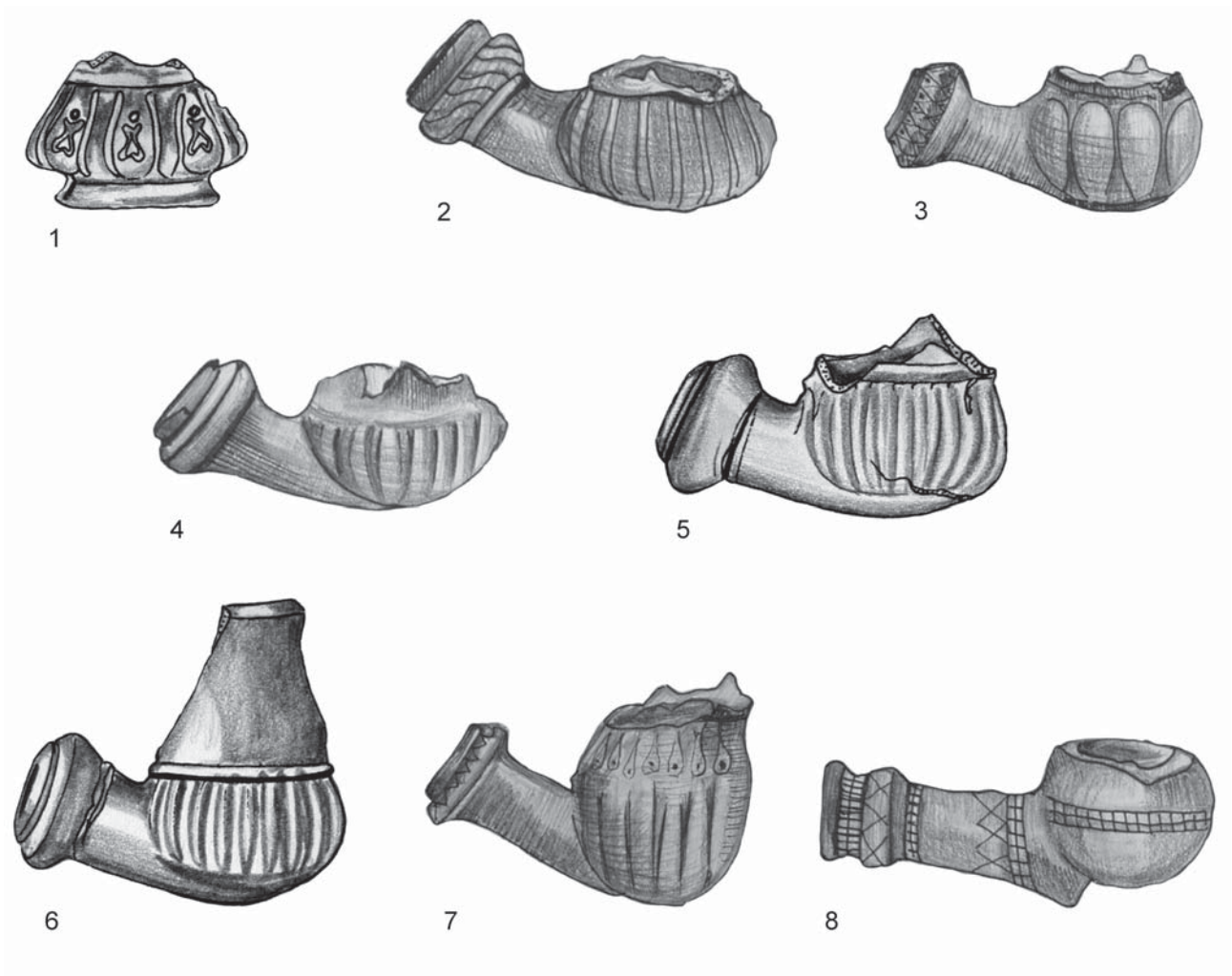


Figure 3: Ottoman pipes from Ochakiv dating from the seventeenth to eighteenth century transition; nos 1-8.

eighteenth century, as can be seen in the collection from the Belmont Castle excavation in the Levant (Simpson 2000, 148, fig.13.1, nos.18-17).

The dark grey clay pipe with black surface covering, a round bowl and long stem ending with a decorated bulge (Fig. 3, No. 8) is closely analogous to Type 5g/9 from Buda, St. George's Square from the first part of eighteenth century (Tomka 2000, 131). This type of pipe with a round bowl and cylindrical rim developed further in subsequent periods, increasing in size.

The eighteenth century element in the Ochakiv collection is amazing in the high quality of its production, the numbers of forms and the luxury of its decoration with geometric and vegetable motifs and gold paint. Different styles and compositions are present from images in European baroque styles to numerous ornaments of Turkish art: stalactites, peacock plumes, pomegranates, fish scales and zoomorphic images. The pipes demonstrate various surface treatment processes, even marbling, which was accepted in different kind of ceramics. Different kind of seals with inscriptions, and images of fish, birds, rosettes, and tulips appear on the pipes. Most of the pipes are made from red clay. Among the bulk material from the time of the late Ottoman presence in Ochakiv it is necessary to define some other typological groups, and to pay attention to more representative specimens of pipes as a part of applied art.

As to typological classification, many types known over the territory of the Ottoman Empire are represented in the collection such as those from Anatolia, the Aegean area, Greece and Bulgaria. Some Hungarian types may derive from adjacent regions. Quantitatively, the combination of the various types is different.



Figure 4: *Fragment of eighteenth-century pipe of Bulgarian origin from Ochakiv.*

Thus, among the Ochakiv collection so far only one white clay pipe, with a collar edged socket has been found (Fig. 4). It has analogies among pipes of Bulgarian origin. Such kinds of pipes are wide spread in Bulgaria in the eighteenth century (Stancheva 1972, 87-88, fig.11).

Among the other types there are different variants of low bulging bowls with long rims above (Fig. 5). The surface of the pipes is slip covered and polished. Decoration is on a flattened shoulder: rhombic or lozenge in composition. The pipes are between 3.9cm and 4.4cm high and the diameter of the socket opening is between 0.8cm and 0.95cm. Some similar specimens are described by Hayes as Type XXIV, a form similar to Type VI (Hayes, 1980, 8) and some forms similar to Type XXII (Hayes 1980, 5) with bag-like bowl and almost cylindrical rim. The bowl is divided from the rim with one row of narrow notched-rouletting, and is decorated with stylized floral stamps. The pipe, in the form of a jug, has the most luxurious decoration in that the bowl, rim and wreath are covered in ornament.

Several variants of highly burnished red clay pipes, with low round bowls and cylindrical rims or with long bowls, (height 3.4 to 3.7cm) are similar to eighteenth to twentieth century specimens in the Robinson classification (Robinson 1985, 175, Pl 49). Another group of Ochakiv pipes, with closely defined formal variations and measurements that are characterised by the bulbous form of the end of the socket, belong to this series. All these pipes are made of red clay, and are decorated on the middle part of bowl. The rim is separated from the bowl by a narrow band, sometimes with notched-rouletting (Figs. 6 & 7). One high quality red clay pipe, with a polished surface and long almost cylindrical bowl, flat bottom and hexagonal socket, ending in a decorated band at the opening of socket (0,85cm), has a seal with the image of a tulip.

Various items in the Ochakiv collection with round, deeply gadrooned bowls, cylindrical, short or longer rims, high quality slip, with seals are similar to specimens C35-C38 of Robinson's typological classification of pipes from Corinth and the Athenian Agora (Robinson 1985, 178-179, Pl.51) and also from Kerameikos (Robinson 1983, 276-7, Nr. 20,23). The surface of one deep pipe bowl resembles carved scallops or fish scales, every scallop of which is covered by gold paint (Fig. 8). This decoration has analogies in items C79, C80, from Roman Bath (Robinson 1985, 184, Pl 75).

Another specimen with a short lattice-decorated rim, deeply gadrooned bowl, bulbous wreath, framed on both sides by a row of notched-rouletting, lies on a flat rest resembling a cup. On the bottom of the rest the stamp is in the form of a palmette (Fig. 9, No. 1). The next item is in the form of a pot (4.3cm high), with a flat bottom, on which there is a zoomorphic image, probably the snout of a bird of prey. There is a seal on the socket of the pipe. The bulbous socket end is also decorated. The surface of the bowl resembles marble with waves of dark and light brown colour (Fig. 9, No. 2). A close analogy to the 'pot' form with a flat bottom is found among pipes dating from the second part of the eighteenth century from the Sadana Island Shipwreck in the Red Sea (Ward 2000, 195).

Good quality red clay pipes, polished and covered with

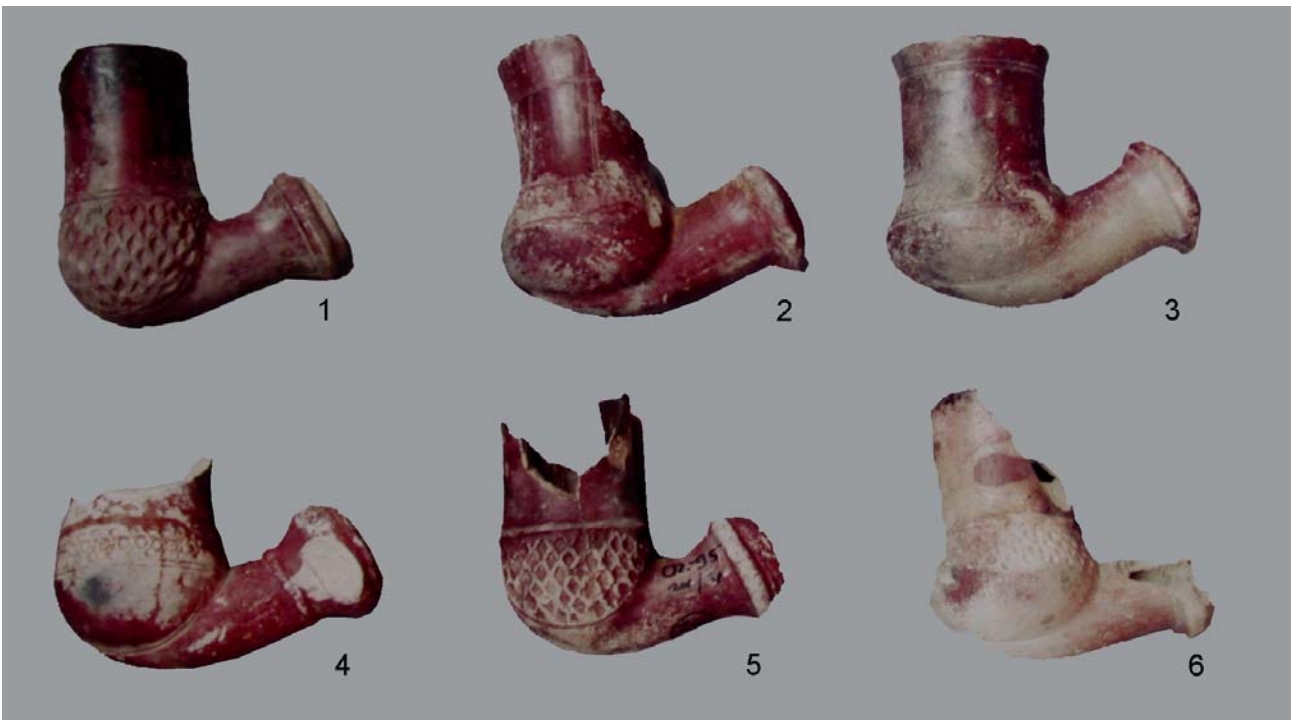


Figure 5: Eighteenth-century pipes from Ochakiv.

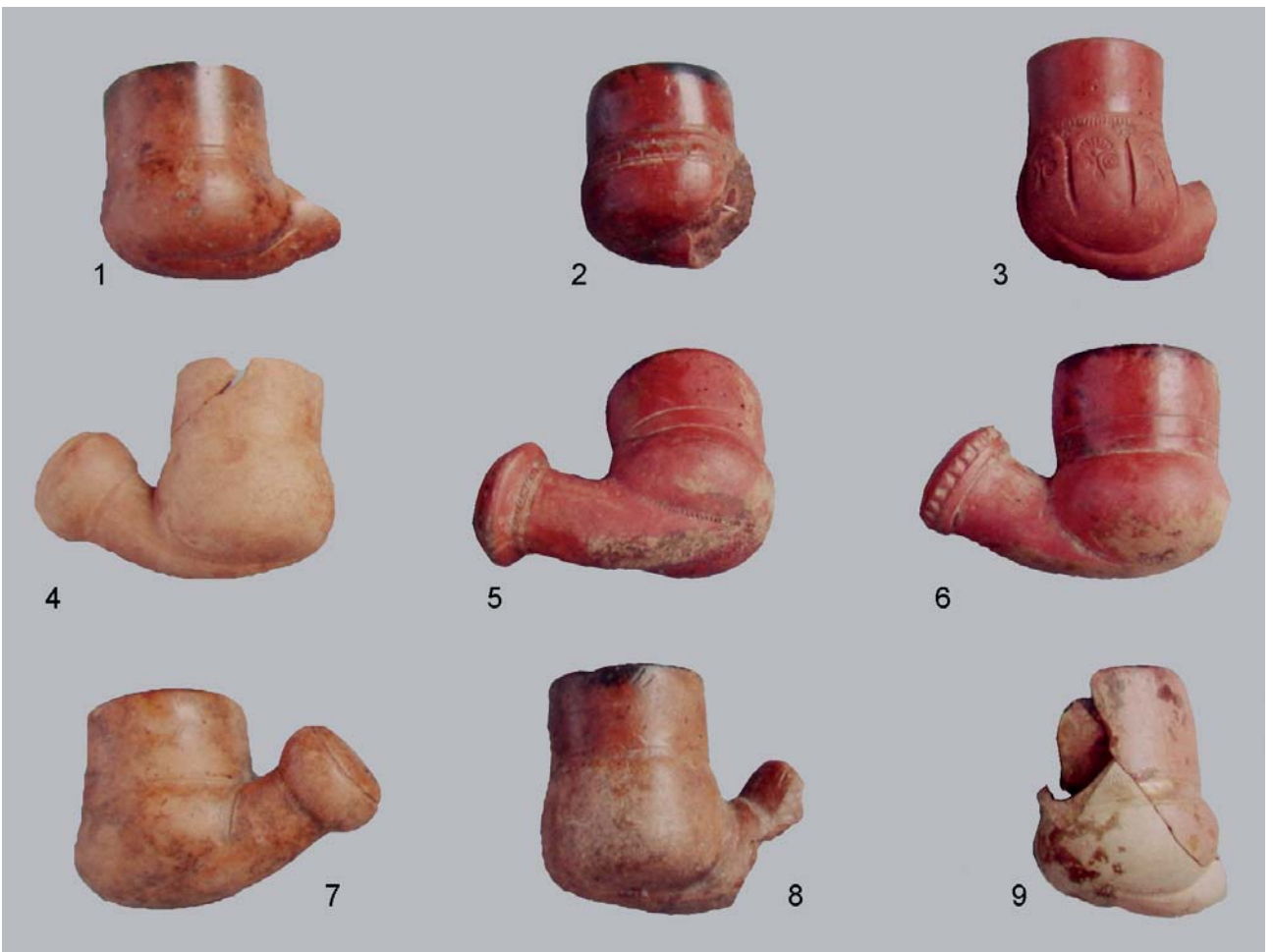


Figure 6: Eighteenth-century pipes from Ochakiv.

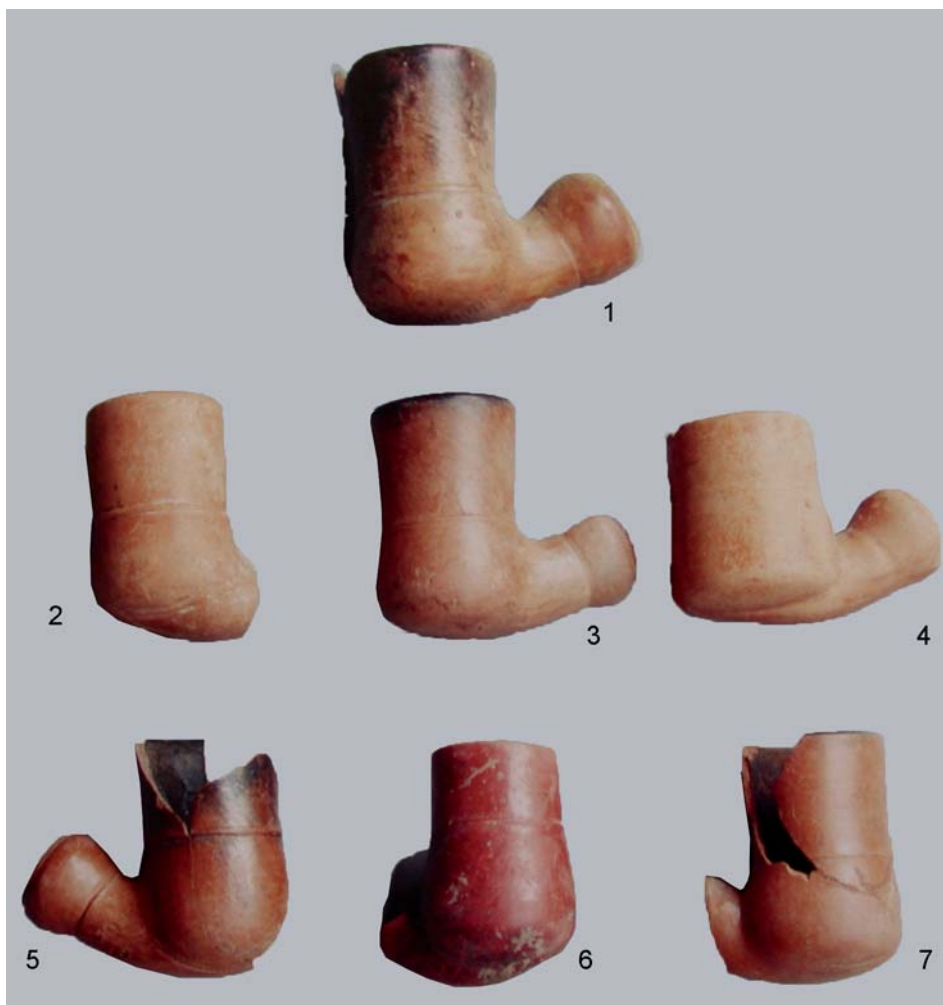


Figure 7: Eighteenth-century pipes from Ochakiv.

slip, with cylindrical rims and bowls reduced to small flattened disks represent one of the group, the formation of which began at the end of the seventeenth and turn of the eighteenth but circulated more widely in the eighteenth and nineteenth centuries. Some specimens correspond almost perfectly with Robinson's Types C71-73 (Robinson 1985, 183, Pl.54). One pipe from this group is lavishly decorated in the baroque style; in the middle of the cylindrical rim are bunches of flowers, framed by narrow bands of double rouletting, and notched-roulettings. The end of the socket resembles a socket-pipe and is decorated by a narrow strip of wavy lines (Fig. 10).

There are several outstanding pipes with bi-conical bowls and long, rather narrow rims with an overall height between 5 and 5.5cm and rim height of between 3.4 and 3.5cm. The bi-conical stem has a stepped-ring termination, is polished and covered with slip, resembling a marble surface and distinguished by colourful designs: white and brown, white and lilac, white and claret. It is known that Ottoman potters imitated the marbling produced in earlier Italian ceramics during the seventeenth to nineteenth centuries (Vroom 2005, 165). This provides a broad basis for the dating of pipes with such surface treatment; more specific dates will depend on formal indicators.

Finally the most numerous group of clay pipes, from the second half of the eighteenth century belongs to Type X in the Hayes classification (Hayes 1980, 7), dated sometime after 1850. They correspond to specimens C93-98 in Robinson's catalogue (Robinson 1985, 186, Pl. 56). Almost all of the pipes have from one to three seals with Arabic inscriptions (Fig. 11).

Apart from complete pipes and items the form of which can be restored, there are numerous interesting fragments, with various decorations and seals: rosettes, birds, fish and also inscriptions (Fig. 12). The main types of decoration reflect the traditions of Turkish art, involving ornamental figures that are widespread in ceramics, metalwork and other materials.

As was mentioned earlier, there is only one meerschaum pipe in the Ochakiv collection. In form it is similar to the pot-shaped clay pipes. The rounded bowl is divided from the rim by two lines with a single notched-rouletting strip between them. Above the upper line is a decoration like the 'three fool moon'. The surface of the bowl is divided by tree-like compositions, each one of which ends with the sign of 'eyes against evil' with a blue glass incrustation in the centre of each eye. The stem ends with a bulbous



Figure 8: Fragment of eighteenth-century pipe with fish-scale decoration from Ochakiv.



Figure 9: Eighteenth-century pipes from Ochakiv.



Figure 10: Eighteenth-century baroque-style pipe with white paste and gold paint, from Ochakiv.

wreath and stepped-ring termination (Fig. 13).

Another unique pipe is made from dark-green nephrite. The pipe bowl is round with a flat shoulder; the upper part of the rim is broken. The rim and stem are hexagonal; the wreath is framed by faceted strips (Fig. 14). This pipe was probably imported from China or Mongolia, where nephrite pipes were produced.

Study of the Ochakiv collection shows that the development of smoking traditions and the use of the major types of pipe, known in Istanbul, the provinces of the Ottoman Empire as well in Asia Minor as in the Balkans, was also current on the Empire's frontier. But the proportion of pipes in the distinct groups differed. Most of the pipes imported into Ochakiv were from Anatolia. An increasing number of pipes were available in the eighteenth century, especially in the second part of it. Of course, there is an absence of the luxury pipes, with silver and gold details, which were in the mode of life of the upper echelons of Ottoman society. There were probably pipe makers in the artisan part of the city where the production of some simple types from white clay can be inferred through the presence of unfired pipes. In addition, after the ending of Ottoman power in Ochakiv, it became one of the military outposts of the Russian Empire. In this connection, the latest date of pipe importation from Ottoman territory, or the date of the existence of the latest types is not clear.

The history of Akkerman, another outpost on the frontier of the Ottoman Empire on the western part of the Black Sea region, has some important differences from Ochakiv, which are reflected in material culture, one category of which are pipes. After the Ottoman invasion in 1484 by the troops of Bayezid II, it continued to exist as one of the strongholds of the frontier and as an important centre of naval and transit trade between different parts of the Ottoman Empire, for the provision of food to the capital (Ostapchuk and Biliaieva 2009, 139-142). In the fortress was a garrison of soldiers, and the military headquarters. The structure of the fortress includes a Citadel, Civil Yard, Garrison Yard and Low Yard, and was surrounded by a ditch and rampart. The excavations were located in Low Yard, which was defended by fortifications (walls and a barbican) from the side of the river Dniester. The site of the next excavation was in one part of the ditch. As a result nearly 1400 pipes (both complete and fragments) were found.

More than 80% of the pipes were found in the Barbican and in the area of the central part of the Low Yard. Almost 18% of the pipes were derived from the excavation of the Ottoman bath-house, which was built at the end of the fifteenth and the beginning of the sixteenth century. Evliya Çeleby had seen this bath in 1657. He described its location and construction. So, the pipes accumulated here from the seventeenth century at least.

Almost all the Low Yard collection of pipes are made from clay (grey, white and red), some examples are in slate. Among the clay pipes are fragments of pipe in faience and

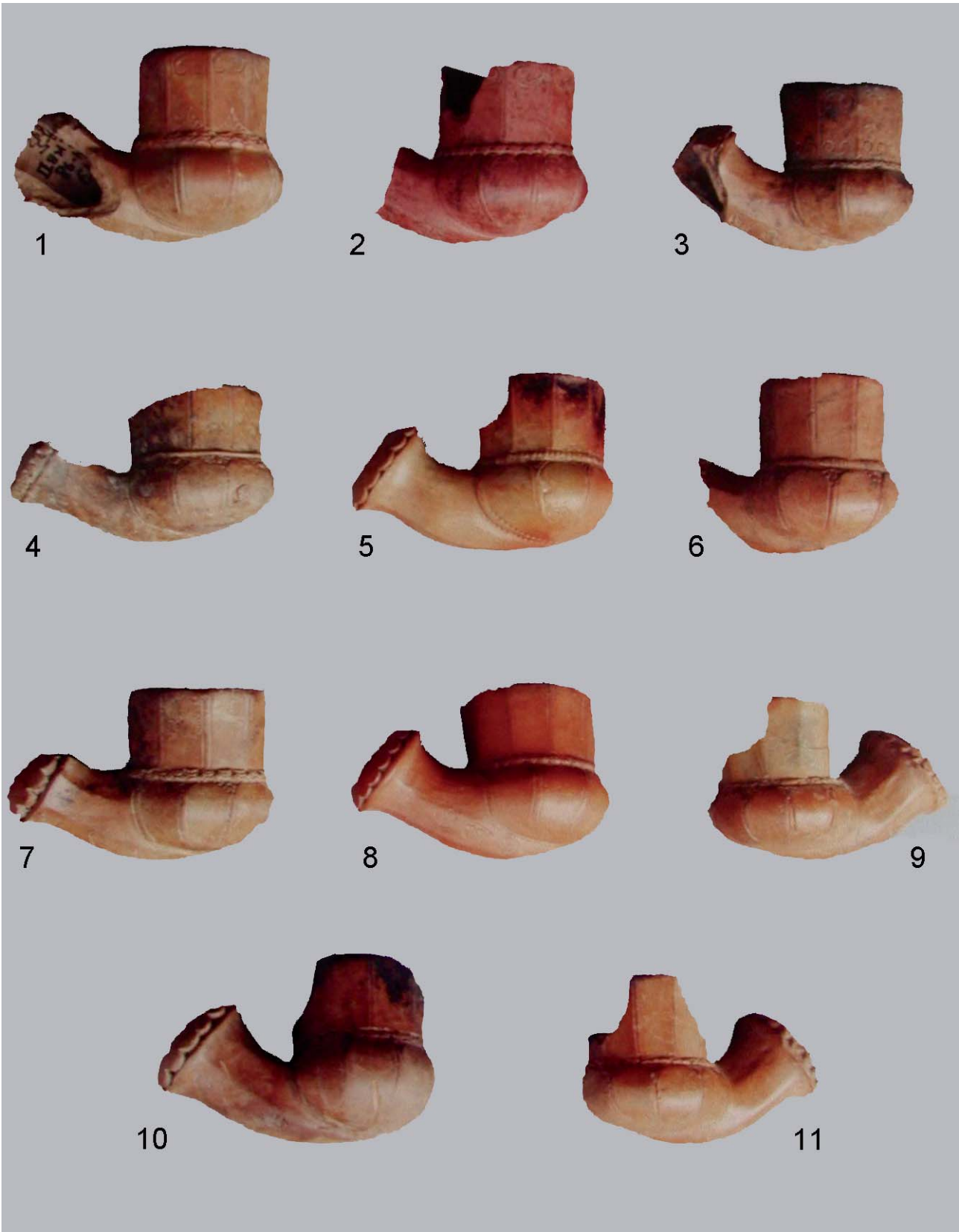


Figure 11: Eighteenth-century pipes from Ochakiv.

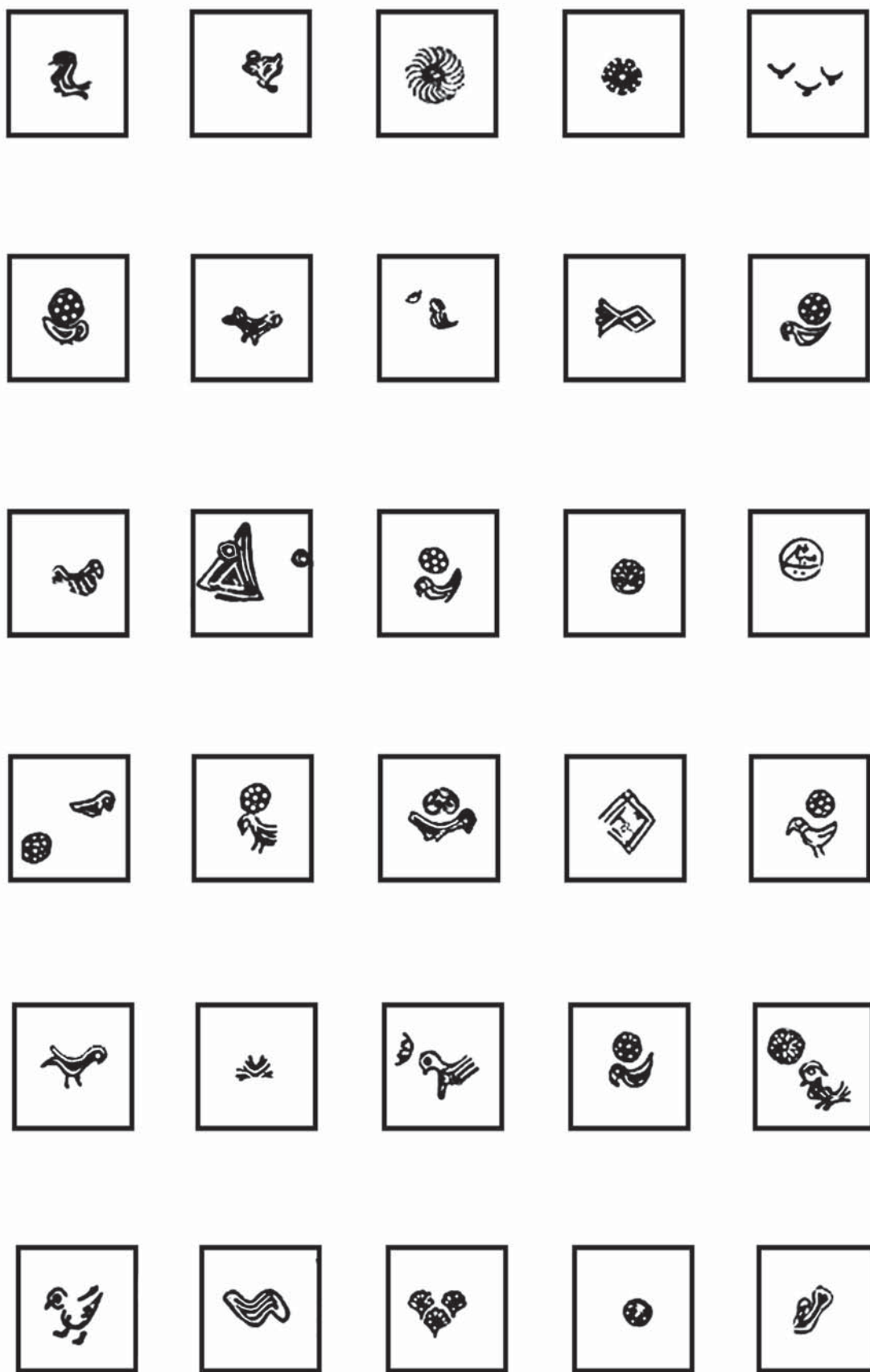


Figure 12: Examples of seals on pipes from Ochakiv.

some made from china. The majority of the pipes (almost 85%) are made from red clay.

Seventeenth century pipes average nearly 5% of the collections; if all the late seventeenth and early eighteenth century types are included this rises to 20% of the total. The Akkerman collection includes some groups of pipes from the second part of the seventeenth century, which are absent, or rare, in the finds from Ochakiv.

The earliest specimens are made from grey, white, and sometimes yellow-red clay. Seventeenth-century pipes are represented by several forms.

Typologically a number of groups can be defined on the basis of a close study of their forms. These groups can be further sub-divided on formal and decorative grounds in subsequent periods. The main principles of such a classification were elaborated in the typological and chronological classification of Tomka, who defined three main forms at the beginning of the seventeenth century and traced their further development from 1600 to 1800 (Tomka 2000, 30-31).

The first type of pipe is made from grey clay, with a long stem and a small bowl. The stem is hexagonal or polygonal and ends with a small bulge (Fig. 15). Many of these pipes have inscriptions around the stem. This group is identical to Type I in Hayes's classification (Hayes 1980, 5-6) and dated to the seventeenth century.

The slate pipes have similar faceted stems (Fig. 16). They can also be found in Bulgarian collections (Stancheva 1972, 97).

One of the variants of the group with inscriptions around the stems is represented by pipes which are weakly faceted or almost not faceted at all.

The next variant group of pipes from grey clay includes specimens with faceted bowls and stems and with a simple angular form without inscriptions. This group is similar to Type XXIII in the Hayes classification and dated to the seventeenth century (Hayes 1980, 5-6). The faceting of the rims and bowls developed further in the eighteenth and nineteenth century, but with a greater variety of forms. Almost all of these pipes would be made from polished red clay and covered by slip.

The second type represented in the collection is a small white, grey and light yellow clay pipe, some 2.5 to 3.0cm high with a small cylindrical rim and the bowl in the form of a many-petalled flower. The socket opening is 0.7cm wide. The pipes lack a keel (Fig. 17, No. 1), as in Type C2 in the Robinson classification (Robinson 1985, 171, Pl. 47). Another variant of the 'flower pipe', as it was called by Stancheva (1972, 91) is 3.0cm high, has more extended proportions, with a larger number of petals over the junction between the bowl and the stem, with some elements of a future keel (Fig.17, No. 2).



Figure 13: The meerschaum pipe from Ochakiv.



Figure 14: The nephrite pipe from Ochakiv..



Figure 15: Facetted pipe with inscription from Akkerman.



Figure 16: Fragment of slate pipe from Akkerman.

The third early type without a keel is the grey clay pipe, sometimes covered by a black covering, with a shorter stem with a wreath and a small almost bi-conical bowl (Fig. 17, No. 3). This tendency for the bowl to be reduced and the pipe overall to be increased in size would probably find its further development in the disk-based pipes.

The fourth type of pipe, with a small round bowl and cylindrical rim can be dated to the seventeenth century. In the second part of the century it had numerous variants which increased in size over time. Some of the vertically scored bowls correspond to Type A1 in Robinson's catalogue and date to the late seventeenth century

(Robinson 1985, 194, Pl 61), others represent variants of round bowls with different ornamentation, derived from the contemporary applied art tradition of the Ottoman Empire. A pipe of this type with a date in a seal was found at Akkerman (Fig. 18). This is very important for the chronological and typological classification of the whole collection. This pipe is made from grey clay, the height of the surviving part is 2.7cm; the round bowl has a diameter of 3.2cm. It is ornamented on the shoulders. The keel is visible and separated by a line of notches and a narrow crenellated strip. The same ornamentation continues on the middle line of the keel. The rim is cylindrical, the upper part is broken. The stem is also broken. There is a decorative zone of floral motifs around the upper part of the bowl. The ornamental elements are branches and leaves. On the bottom of the bowl of one of the pipes are two identical seals on both sides of the keel. One seal is partly broken and the other is stamped with the date 1080 (AD 1673/4). The finding of this pipe provides evidence for the exact time of pipe distribution in the North Black Sea area. As can be seen it is earlier than the legalizing of smoking in the Ottoman Empire, the regulation of which only came about in 1680, with full approval coming at the beginning of 1720 (Lingen 2003, 131).



Figure 17: Seventeenth-century pipes from Akkerman

This type of pipe with a round bowl and cylindrical rim developed further with an increasing size and different decorative elements. The same tendency can be seen in the majority of the round bowled pipes from Ochakiv. The numerous variants of small pipes with round bowls and straight rims and a variety of stamped decorations on the shoulders (Fig. 12), have features that are similar to Robinson's Type A5 (Robinson 1985, 194, Pl.61), which are the transitional types from the late seventeenth to early eighteenth century. Some examples also have features that are similar to other contemporary forms, such as N8-9 in the Kerameikos pipe Catalogue (Robinson 1983, 274, Pl. 52).

The eighteenth-century part of the Akkerman collection, as in Ochakiv, is represented by pipes of very good quality. The majority are made from red, and sometimes from grey and white clay and covered with slip. Some pipes from grey clay are covered by a claret slip. Among the bulk material of later times the development of typological groups and their variants continue, with several bowl configurations: round, like a bag, a flower bud, possibly a tulip, and keg-shaped (Fig. 19). The pipe rims evolve from cylindrical to an expanded outer end; lily shaped specimens are absent. There are also the numerous forms and ornaments, luxury decoration with geometric and vegetable motives, such as rosettes, that spread with Ottoman applied art (Kuban



Figure 18: Pipe with a date from Akkerman. Seals with the date 1080 (A.D. 1673/4).

1986; Akar 1988). The ends of the stem come in three main forms - swelling or bulbous with stepped-ring termination, socket and keg - which are decorated with a variety of ornament. The most widespread ornamental elements are: carving, rouletting and scalloped lines, sometime swelling in the form of a flower with numerous petals, and others. But gold painted decoration is less common than in the Ochakiv specimens. It can be a band or strip of gold paint around the shoulder, sometimes on the bowl or wreath of the pipe. Quite possibly it is connected with the place of excavation, being far from the Citadel and Civil Yard. But in the Belgorod-Dnistrovsky Museum there are also specimens of a more simple kind of pipe, than have been seen in Ochakiv. At the same time faience and porcelain pipes were found in Akkerman (Fig. 20), comparators for which are in the Topkapi Sarayi Museum and in the Museum of Muslim Art in Istanbul. There are numerous specimens of pipes stamped with between one and three seals on the left or right side of the socket, on the bottom of the bowl. The seals can be divided into the following groups: letters and inscriptions, zoomorphic (images of



Figure 19: Eighteenth century pipes from Akkerman.

fish, two kinds of birds), rosettes, and tulips (Fig. 21). Some inscriptions in the seals establish the name of the pipe maker, or the place of production.

Some variants are similar to specimens described by Hayes, as Type XXIV, a form similar to Type VI (Hayes 1980, 8) and some forms similar to Type XXII (Hayes 1980, 5) or modifications of specimens similar to eighteenth to twentieth century items in Robinson's classification (Robinson 1985, 175, Pl 49).

In the Akkerman collection there are some yellow and green glazed pipes that may be Bulgarian, Greek or Ukrainian in origin which may have been lost there by Cossacks during the time of their military activity or when they were prisoners.

Compared with Ochakiv, pipes with a collar on the edge of the socket are more numerous in Akkerman. As has been noted, these pipes have analogies among eighteenth century Bulgarian products (Stancheva 1972, 87-88, fig.11).

The eighteenth-century Akkerman collection includes a wide range of pipes with disc bases, with different decoration and various modifications of formal indicators. They have analogies among the materials from Kerameikos, N31-38 of the end of eighteenth and the beginning of nineteenth century (Robinson 1983, 278-9, Pl. 54).

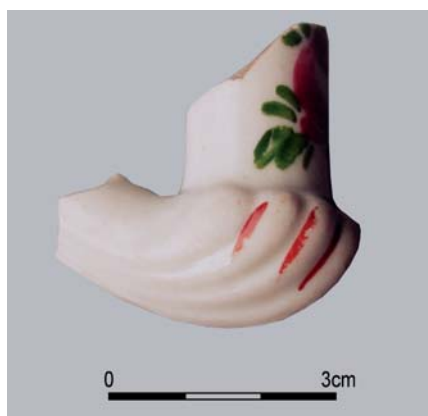


Figure 20: Porcelain pipe from Akkerman.

In Akkerman, like Ochakiv, numerous groups of red clay pipes are present, belonging to Type X in the Hayes classification (Hayes 1980, 7), dated sometime after 1850. They also correspondent to specimens C93-98 in the Robinson catalogue (Robinson 1985, 186, Pl. 56). Almost all the pipes have seals with Arabic inscriptions.

Some pipes demonstrate design elements which appear to be influenced by the European baroque style involving, in a realistic manner, the images of old men, resembling some features of Zeus.

One fragment of the rim of a fine, thin-walled red clay pipe, covered by slip was found in Akkerman. Such pipes

were used by the elite of Ottoman society, and were known from rich houses in the nineteenth century. A series of prestige pipes with the same kind of rim is known from the displays of the Topkapi Sarayi Museum in Istanbul.

A distinctive feature of both collections is that they contain only single items of lily shaped forms, which are considered to represent a late stage of pipe development in the nineteenth century. At the same time among the material from Akkerman and Ochakiv were many pipes, which correspond to nineteenth century types, known from the typological and chronological classifications of Hayes, Robinson, Simpson and others, as belonging to the last decades of the century. As for the territory of the Ottoman Empire it is absolutely clear. But, for the fortresses, which were included in the Russian Empire at the end of the eighteenth and the beginning of the nineteenth century a large scale of pipe importation from the Ottoman Empire would be problematic. The full cataloguing of such large collections (Ochakiv and Akkerman) is impossible in the context of a single article, but in the near future its completion will allow a deeper analysis of the typology and composition of this unique collection.

The further study of pipes as a part of the material culture of the transitional period from the Middle Ages to the New Time is of great importance for modern investigations of this period in the history of the Ukraine. The penetration of smoking traditions into the Ukrainian lands can be seen as deriving from the west (the right-bank region of the river Dnepr was in the structure of Lithuanian and Polish Commonwealth) or from the territory of the Ottoman Empire, which included a vast area of Eurasia. In spite of the contradiction in ethnics, religion and mentality, Ukrainians acquired the eastern manner of smoking, the name of tobacco 'Tutun', the name of Turkish pipes-'lule', which was rendered in Ukrainian as 'lulka'. The penetration and appearance of the tradition of smoking was fixed in the seventeenth century. The Cossack military campaigns against the Ottomans played an active role in this process, the result of which was also several trophies, ones of which were pipes, used by Turks in the Ottoman frontier outposts. From the end of the seventeenth century almost all of the Ukraine became an area of dispersal for Turkish types of pipe. The tradition of smoking was established in the Cossack outposts and in the settlements (Titova 1999, h12-14; Telegin and Titova 2003, 67-68).

Pipe makers in the Ukraine imitated the fashions of pipes elsewhere, and employed seals with letters. But they did not have the use of such a suitable sort of red clay source, which was near Lake Van in Turkey, which made it possible to produce high quality pipes and the associated art of surface treatment. Different regions of the Ukraine produced local types characterised by differing combinations of features, forms and decorations.

A proportion of the pipes were imitations of meerschaum originals. These items were made from white clay with incrustations of coloured glass. Such production has been discovered in Kiev (Chekanovsky 2004, 99-101).

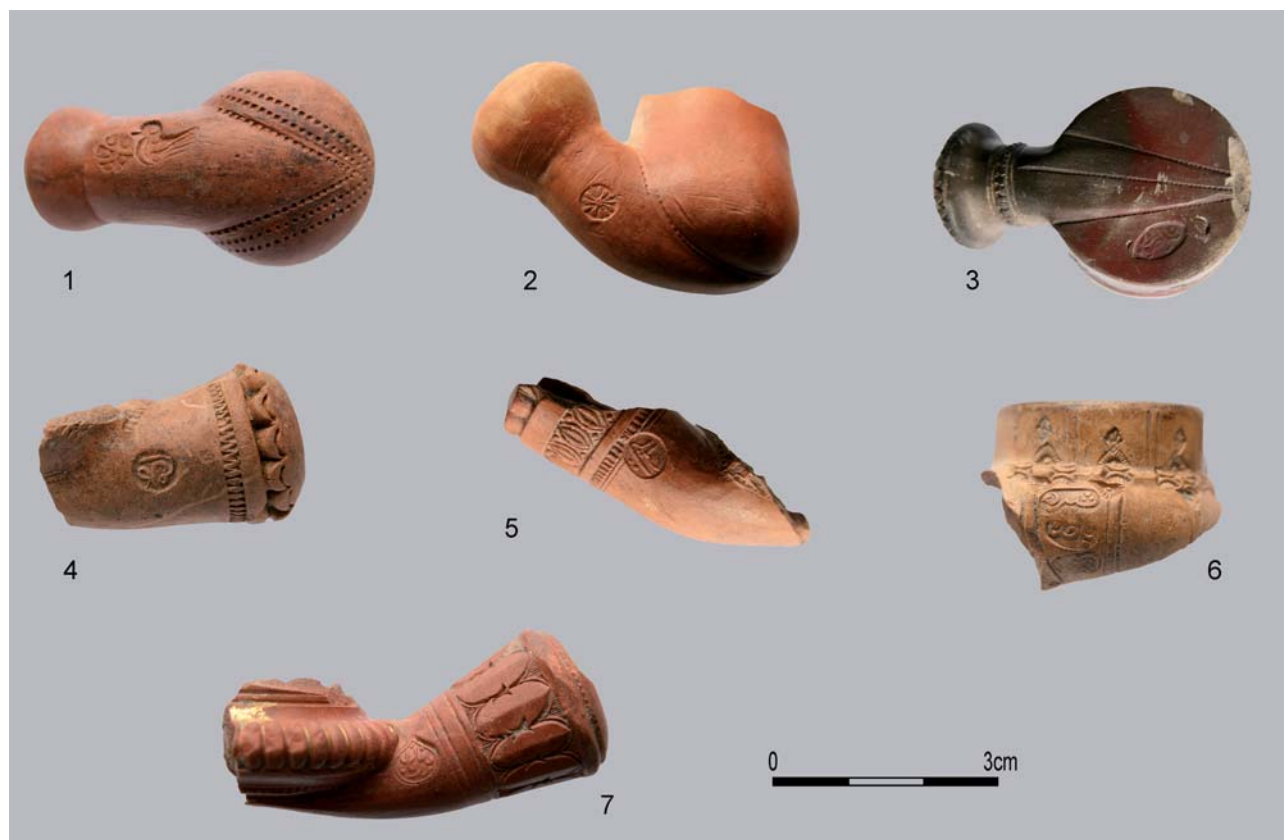


Figure 21: Pipes and pipe fragments with seals, from Akkerman.

During the first part of the seventeenth century the Ukrainian lands, and especially the left bank area of the river Dnepr, became a significant region for the sale, and then the cultivation of tobacco. Among the other trades people mentioned in the 1666 Chernigov Census are tobacco merchants (Shvidko 1985, 55). The tax on tobacco sales was established in 1686 by the decree of hetman Ivan Samoylovich (Kovalenko 2008, 21). The cultivation of tobacco very quickly spread over the vast land of Ukraine, first of all on the left bank of the river Dnepr due to favourable natural conditions and the greatly increased demand for tobacco in the Ukrainian territory and Muscovy. Widespread tobacco plantations also existed near Cherkasy, Poltava region, near the Azov Sea and on the east shore of the Black Sea (Volkov 1999, 227). The beginning of this process was at the time of the prohibition on smoking within Muscovy and the Ottoman Empire. At the beginning of the eighteenth century the cultivation of tobacco was approved by the state and became an export commodity. The historical and archaeological analysis of the development of the penetration and spread of smoking is the sign of a new mentality and socialization of society not only in the context of the Ottoman Empire, but also in societies with different ethnic structure, religion and economical activity. Pipes are a clear example of cross-cultural integration processes and a sign of mass culture affecting elite as well as non-elite groups of the past populations of different countries - a sign of some degree of world globalization.

Acknowledgements

The excavation was directed by S. Biliaieva, with the participation of Ukrainian archaeologists Yu. Boltryk, I. Karashevich, O. Fialko, dendrochronology – S. Sagaydak (Institute of Archaeology of the Ukraine National Academy of Sciences), petrography - R. Gutsulyak (State Research and Technical Centre for Conservation and Restoration of Monuments, ‘KONREST’), geography – Zh. Matveishina (Institute of Geography of NASU). It was supported by the Turkish Historical Society and the Turkish Agency of information and development (TICA) in 1997-8 (Ochakiv) and in 1999-2006 (in Akkerman) with the participation of B. Ersoy, I. Kuyulu – Ersoy, H. Urer, (Ege University, Turkey) and other Turkish colleagues. The excavation was supported by the Max Van Berchem Foundation (2005-2008) and by the British Institute in Ankara, British Academy of Sciences (2006-2009). As part of the contribution of these international collaborators specialists in different fields of sciences also took part: archaeologists, historians, geodesy, dendrochronology: C. Finkel, R. Heddlesey, A. Turner (UK), J. Mathieu and T. Wazny (USA), Ju. Bennett (Turkey).

References

Baram, U., and Carroll, L., 2000, *The future of the Ottoman past. A Historical Archaeology of the Ottoman Empire*, New York, 3-27.

- Chekanovsky, A., 2004, 'Pro odin riznovid keramichnyh lulyok dlia kurinnyya tutunu XVIII ct', *Novi doslidzhennya pamiatok kozackoi dobi v Ukraini*, **13**, Kyiv, 99-101.
- Finkel, C. and Ostapchuk, V., 2005, 'Outpost of Empire: an appraisal of Ottoman building registers as sources for the archaeology and construction history of the Black Sea fortress of Özi', *Muqarnas*, **22**, 150-188.
- Gusach, I. R., 2006, 'Arheologicheskie issledovaniya na teritorii tureckoy kreposti Azak', *Istoriko-arheologicheskie issledovaniya na Nizhnem Donu*, **21**, Azov, 138, fig. 9, 2.
- Haider, E., Orgona, A. and Ridovics, A. (eds), 2000, *The history of the Hungarian pipemaker's craft: Hungarian history through the pipemaker's art*, Budapest: Hungarian National Museum.
- Hayes, J. W., 1980, 'Turkish clay pipes: A provisional typology' in P. Davey (ed), *The Archaeology of the Clay Tobacco Pipe*, **IV**, Oxford: British Archaeological Reports, International Series 92, 3-10.
- Kovalenko, O., 2008, *Glinyane trubki XVII-XVIII st. (za materialami Poltavshini)*, Publishing House of the National Museum of Ukrainian Pottery in Opishne, Opishne, 144 pp.
- Lingen, B.V., 2003, 'Smoking in the Ottoman Empire and an introduction to the clay tobacco pipes from the Beirut souks excavations', *Berytus*, **47**, 129-142.
- Ostapchuk, V. and Biliaieva, S., 2009, 'The Ottoman Northern Black Sea Frontier at Akkerman Fortress: The View from a Historical and Archaeological Project', *The Frontiers of the Ottoman World*, Proceedings of the British Academy **156**, 137-170.
- Robinson, R., 1983, 'Clay Tobacco Pipes from the Kerameikos', *Mitteilungen des Deutschen Archäologisches Institut (Athenische Abteilung)*, **87**, 265-285, pls. 52-56.
- Robinson, R., 1985, 'Tobacco Pipes of Corinth and of the Athenian Agora', *Hesperia*, **54**, 149-203, pls. 33-64.
- Simpson, J., 2000, 'The clay pipes', in R. P. Harper and D. Pringle (eds), *The Excavation of a Crusader Stronghold in the Kingdom of Jerusalem*, Oxford: British Academy Monograph 10, 141-171.
- Simpson, J., 2002, 'Ottoman pipes from Zir'in (Tell Jezreel)', *Levant*, **34**, 159-172.
- Shvidko, A. K., 1985, 'Tsinne dzherelo z istorii Chernigivshchyny (perepisna kniga 1666 roku)'. Tezy dopovidei, in Persha Chernigivska oblasna naukova konferentsiya z istorichnogo kraeznavstva (gruden' 1985r.), Chernigiv, Oblmashinform, 54-55.
- Stancheva, M., 1972, 'Kolekciyata ot luli v Varnenskiya muzey', *Izvestiya na narodniya mezey- Varna, Kniga*, **VIII:XXIII**, 81-99.
- Telegin, D. Y. and Titova, O. M., 2003, 'Arheologichni doslidzhennia Oleshkivskoi Kozackoi Sichi', *Ukraina I Turechchina*, 67-68.
- Titova, O., 1999, 'Kompleks materialnih zalishkiv z kurenia Oleshkivskoi Sichi', *Novi doslidzhennya pamiatok kozackoi dobi v Ukraini*, **8**, 12-14.
- Volkov, I.V., 1999, 'Chastnaya colecziya Tureckih kuritelnih trubok iz Moskvi', *Materialnaya cultura Vostoka*, Moskva, 226-253.
- Vroom, J., 2005, *Byzantine to modern pottery in the Aegean*, Utrecht: Parnassus Press, 223 pages.
- Ward, C., 2000, 'The Sadana Island Shipwreck', in U. Baram and L. Carroll (eds) *A Historical Archaeology of the Ottoman Empire*, New York: Springer Publications, 185-202.