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Peter Davey and Anna Ridovics

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Cover image: Chibouk bowl with wind cover and retaining chain, overlaid with woven, brass-wire protective cover (photograph by Darius Peckus).
JOURNAL OF THE
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DE LA PIPE

VOLUME 4
CONTENTS

INTRODUCTORY PAPERS

Editorial by Peter Davey and Anna Ridovics

GENERAL PAPERS ABOUT SMOKING

The changing representations of tobacco and pipe smoking in the old and new worlds between the seventeenth and nineteenth centuries
by Paul Jahshan

Rauchzeichen über Helvetien: zum Stand der tonpfeifenforschung in der Schweiz unter besonderer Berücksichtigung des Kantons Bern
by Andreas Heege

Dutch influences on the Japanese smoking habit by Barnabas Suzuki

OTTOMAN PERIOD PIPES IN THE EAST

‘Drinking’ a bone pipe: food for archaeological thought by Ayşe Dudu Tepe

The other Turkish pipe: the legacy of an Ottoman original, the chibouk
by Ben Rapaport

MEERSCHAUM PIPES

True or false, in the wake of a legend: the so called ‘pipe of the first meerschaum carver’, Károly Kovács, in the Hungarian National Museum?
by Anna Ridovics

Iconography, morphology and meerschaum: four essays illustrating their nexus
by Frank Burla, Hakon Kierulf, Sarunas Peckus and Ben Rapaport

The victory at Kenyérmező pipe by Frank Burla

Norwegian pipe models with acanthus ornamentation
by Hakon Kierulf

The circus cheroot holder: mystery solved! by Sarunas Peckus
Canova’s ‘The Three Graces’: from marble to meerschaum
by Ben Rapaport .................................................................92

PIPES FROM THE TWENTIETH CENTURY

Presentation pipes, with particular reference to the ‘Queen Alexandra’ pipe
by Susie White ..........................................................................................................................97

The conflict between Goedewaagen and Danco regarding double-walled
patented pipes by Ruud Stam and Paul Jung .................................................................113

REVIEWS

Natascha Mehler: Tonpfeifen in Bayern (c1600-1745)
by Ruud Stam ......................................................................................................................119

Jan Van Oostveen and Ruud Stam: Productiecentra van Nederlandse kleipijpen:
een oversicht van de stand van zaken
by David Higgins ................................................................................................................119

CONTRIBUTORS TO THIS VOLUME ......................................................................................121

GUIDELINES FOR CONTRIBUTORS .........................................................................................122
Editorial

This fourth volume of the Journal of the Académie Internationale de la Pipe has been published at the same time as the third volume. Because of the number and size of the papers derived from the Budapest conference (Hungary in 2009) it was realized that there were too many for a single volume of the journal. As a result it was decided to publish the mainly archaeological contributions on pipes from excavations in Hungary and the neighbouring countries in Volume 3 so that there would be a coherent statement of all of this new evidence in one place. The remaining available Budapest papers which are more wide ranging in scope are published here in Volume 4, together with some material from both the Grasse (France in 2010) and Novi Sad (Serbia in 2011) conference, though the main groups of regionally-based papers from those conferences will appear in Volume 5.

The first three papers, whilst concerned directly with pipes of one sort or another are essentially studies of the phenomenon of tobacco use and smoking in different regions of the world, including Europe, America, Switzerland and Japan. Although the pipes that are used in different places and at different times are of intrinsic interest to the collector and art historian they are also very important in the study of the central role played by tobacco in many societies.

Paul Jahshan’s paper, given in Budapest, considers the changing perceptions and representations of smokers and smoking in America, England, France and Hungary at different times. Heege provides a detailed overview of the arrival of tobacco and a smoking culture in Switzerland, together with an account of the sources of the pipes in use and the rather limited evidence for local pipe production. Barnabas Suzuki, in his Novi Sad paper, assesses the role of Dutch traders in the introduction of both tobacco and pipe smoking in Japan and documents the extraordinarily individual development of smoking utensils in that country. There follow two papers on eastern pipes. Ayşe Dudu Tepe discusses the archaeological and documentary evidence for the use of bone pipes by the Bedouin in Arabia. This is followed by a far-ranging, well-read overview by Ben Rapaport of the history of the chibouk both from the view point of foreign travellers, the artefacts themselves and their social significance.

The third part of the volume is devoted to papers on meerschaum pipes. In the opening paper Anna Ridovics looks afresh at the claim that the first meerschaum pipes were carved in Hungary by one Károly Kovács and demonstrates the extreme complexity of the evidence for and against it. More important, she introduces a very early meerschaum carving which could be ‘thought’ to be the ‘Kovács pipe’, together with two other early carvings from the first part of the eighteenth century. There follows a quartet of papers provided by members of the Academy’s Meerschaum Working Group, originally presented at the Grasse conference, on the subject of the iconography and morphology of the meerschaum pipe. The four case studies show how this raw material provided a wonderful medium for the expression of artistic, cultural and social ideas through a wide range of subject matter. Frank Burla considers the historical background, possible maker and owner of a pipe which commemorates the Transylvanian Battle of Breadfield in 1479 (Kenérmésző in Hungary). Hakon Kierulf looks in detail at the sources of inspiration and execution of acanthus-style decoration on the typical Norwegian pipe models. Sarunas Peckus takes the reader on a detective trail beginning with the purchase of a cheroot holder depicting acrobats who, eventually, are firmly identified as the world famous Belgian Troupe Lafaille. Finally, Ben Rapaport explores the influence of Canova’s sculpture, ‘The Three Graces’ created for the Duke of Bedford between 1814 and 1817, on meerschaum carvers. In particular he presents a table pipe and a cheroot holder from the second half of the nineteenth century both of which in different ways, have derived their main inspiration from the Canova sculpture.

The final main section of the journal includes two papers dealing with twentieth-century pipes. In the first Susie White looks at the phenomenon of presentation pipes with particular reference to a briar pipe given to the troops fighting in the Boer War by Queen Alexandra in 1901. She considers the evidence for their production (quite a complex process involving factories in France and London) and distribution to the troops. The final paper written by Paul Jung who is based in America and Ruud Stam from the Netherlands documents a trans-Atlantic dispute between the Danco Corporation of New York and Goedewaagen in the Netherlands about the patenting of double-walled, slip-cast pipes. Both these papers point to the need for pipe studies to tackle the twentieth-century evidence in a serious way.

The volume concludes with reviews of two new books, one by Academician Natascha Mehler on the clay pipes of Bavaria and the other by Jan van Oostveen and Ruud Stam on those of the Netherlands.

In future, too, the Editor of the Journal will be happy to consider for publication any papers within the field of pipe studies that are considered to make a significant contribution to knowledge and that might be expected in the publication of a learned society.

Peter Davey
Anna Ridovics
**True or false, in the wake of a legend the so called ‘pipe of the first meerschaum carver’, Károly Kovács, in the Hungarian National Museum?**

by Anna Ridovics  
(Translated into English by Andy Rouse)

**The legend**

Whether Hungarian or international, practically all the specialist literature concerning itself with the art history of smoking refers to the legend which attaches Hungary to the birth of the meerschaum pipe. It has been recorded that a certain cobbler, Karl Kovács (Károly Kovács) of Pest, Hungary, was the first to have made two pipes in 1723, one for himself and one for a Hungarian count named Andrássy who gave him two lumps of raw meerschaum (Cudell 1927, 144-147; Dunhill 1982, 222; Frich 1936, 71; Hochrain 1978, 3; Döbler 1972; Remethy 1937; Haider 2000; Levárđy 1994/2000, 120-121; Rapaport 1979/1989, 49-50; 1999, 16). The Hungarian Count (Andrássy) was on an official mission to Turkey in 1723, received a lump of meerschaum from the Sultan Achmed III (in some reports, the lump came from the Orient in others, two lumps, not one). One elaboration on the Count details that he was an expert chess player. The Sultan challenged Andrássy and the latter lost three consecutive games. As tokens of esteem for the Count’s subtle diplomacy, the Sultan gave him three gifts: a diamond encrusted dagger, two slave girls and a block of meerschaum. Returning to Pest he gave it to a cobbler who, when not making or mending shoes, made wooden pipes. The Count was his one of his patrons (Rapaport 1999, 16). Károly Kovács is also reputed to be the first meerschaum pipe-carver to treat the material with wax. According to tradition, this came about by chance. While smoking a pipe he observed with wonder the beautiful change in colour of that part which had made contact with his sticky fingers. In another version the pipe gets dropped into the wax. In this way he came to know of the magical effect whereby meerschaum, when coming into contact with wax, produces a glossy sheen, and turns a reddish - brown colour when being smoked. It is said that the one pipe he gave to Andrássy, while the other he kept for personal use. Andrássy certainly caused a stir in elite circles with his new pipe, and by the middle of the eighteenth century the aristocracy was maintaining a flourishing new industry of meerschaum pipe-carving in Pest and Vienna (Haider 2000, 62, Levárđy 1994, 118-119; 2000, 120). It is written in the specialist literature that the descendants of Count Andrássy had donated the pipe to the Hungarian National Museum.

However, nothing has been able to substantiate the legend. The thorough research of Edit Haider - who was the first to write the history of Hungarian pipe-carving, and who for two decades was curator of the museum’s pipe collection - yielded nothing. No data about Károly Kovács was unearthed. Neither the famous pipe nor any document, inventory entry or deed of gift could be found in the collection of the Hungarian National Museum. The person of Count Andrásy has been identified by many as Gyula Andrásy (1823-1890), who it is true was the deputy diplomat in Constantinople, but more than 100 years later. It is therefore understandable that serious writers on the theme have been exceptionally sceptical as regards the truth of the legend (Rapaport 1999, 17).

**The sources of the legend**

What is the source of the legend? The publication of the Wurzbach Biographisches Lexikon (1874) made the story of Károly Kovács widely known.


Károly Kovács (woodcarver, inventor of the meerschaum pipe, born in Hungary) lived in or around the middle of the eighteenth century (1753) in Pest, and made the first meerschaum pipe from a piece taken from Turkey by one of the ancestors of the present minister of foreign affairs for Austria, thus becoming the inventor of an industry that later spread on a very large scale. The first meerschaum pipe made by Kovács is kept in the Hungarian National Museum (translation in Levárđy 1994, 119). The lexicon takes as its source the October 5th issue of Augsburger Sonntagsblatt from 1873 (Appendix 1). This was the year of the Viennese World Exhibition, at which the Hungarian pipes enjoyed massive success. A hitherto unknown piece of data comes to light from the German article. The information comes from an English magazine (eine Englische Blatt), The Engineer. Unfortunately the article does not say when.

**Károly Kovács and Count Andrássy**

Let us examine the elements and statements of the first sources, about the two individuals Károly Kovács and Gyula Andrásy.

**Károly Kovács**, the innovator, is a Hungarian woodcarver from Pest from the first half of eighteenth century (no more information; he may have died in 1753). Meerschaum from Turkey was given to him by one of the ancestors of the ‘present minister of foreign affairs for Austria’.
Count Gyula Andrássy (1823-1890) was the minister of foreign affairs in 1874 (Fig. 1). He participated in the 1848-49 War of Independence against the Habsburgs. He was abroad as the delegate of the new government in Constantinople, in Turkey when the war came to an end. After 1849 he emigrated to London, later living in Paris and Switzerland. In 1851 he was condemned to death and an effigy of him was hanged. In the Parisian saloons the handsome count was called secretly by the women Le beau pendu de 1848. After his amnesty he came back to Hungary and became one of the most important politicians in the Compromise era. As a Hungarian Prime minister (1867-71) he placed the crown on the head of Emperor Franz Joseph. Between 1871 and 1878 he was Minister of Foreign Affairs of the Austro-Hungarian Monarchy. But who was his ancestor; who could have visited the Sultan’s court? Earlier we thought, like Levárdy, that it was Baron Stephen Andrassy (Levárdy 2000, 120; Haider 2000, 62; Ridovics 2002, 454). According to Ferenc Levárdy, the individual may have been the founder of the Betlér branch of the Andrássy family, the captain of Lőcse (today’s Levoča, Slovakia), one-time Kuruc general and later Habsburg sympathiser István Andrássy, who may have been an imperial envoy in Constantinople in the 1720s. The task of imperial diplomacy at the Turkish Porte was to have the Pragmatica Sanctio (inheritance on the female line) accepted and to diplomatically isolate Rákóczi’s emigration. However, as regards the person in question there is only speculation and there is no data to support Andrássy as being an envoy. The family was raised in 1676 to baronial rank, won through the bravery of Miklós Andrásy I in the campaigns against the Turks. The first count in the family was Károly Andrásy I, who was given this honour in 1780 for his military service and successes by Empress Maria Theresa. But the ancestor we are seeking may also be from the mother’s side - he might not necessarily bear the name of Andrassy!

Pipe in the Hungarian National Museum?
‘The first meerschaum pipe made by Kovács is kept in the Hungarian National Museum’.

This means that it was in the museum in 1873-74. But now the museum has neither the pipe, nor any record of the donation. We have to take a brief look at the
museum’s history: 1802 is the date of the foundation of the Hungarian National Museum by Count Ferenc Széchényi from his private collections. In 1825, *Cimeliotheca Musei Nationalis*, the first catalogue of the museum was published and this mentions only one wooden pipe. The museum has inventories only from the year 1846. But unfortunately very little material can be found in the archive predating 1879, a lot of paper having been damaged during the Second World War. The histories of the individual collections had to be written for the jubilee volume celebrating the 200th anniversary of the Hungarian National Museum (Ridovics 2002). In the course of this the 1878-1879 register made of items transferred to the Museum of Applied Arts came under scrutiny (M.N.M. Iparmúvészeti Múzeumnak átadott tárgyak 1879, 82, items 2081, 2082, 2083). Among the objects transferred in 1879 to the Museum of Applied Arts were three meerschaum pipes mounted in silver. Two of them were decorated with a relief portrait, while on the third one were three medallions placed among richly engraved military insignia: a crowned king, a man holding a horn of plenty and a Turkish sultan, each of whom surrounded by an inscription in German. This pipe is probably identical to the beautiful piece made at the beginning of the eighteenth century, celebrating King Charles III of Hungary’s 1718 Pozsarevác Peace Treaty which was published in the 2000 catalogue (Ridovics 2002, 454). One of the earliest finely carved meerschaums to be found in Hungarian collections is a superb relic of Baroque applied art Museum of Applied Arts, Acc. No. 10.418.) (Lovay 1985, 3 item 46, picture 8; Levárdy 1994/2000, 121; Ridovics 2000, 75, pictures, 198-199, items 20/26). As to how it entered the National Museum, no light has been cast. Could this be the pipe held to be the work of that famed first meerschaum carver, the Pest master Kovács I asked in 2002 (Ridovics 2002, 454)? And I am increasingly convinced that yes, this could be the pipe held as being the work of Károly Kovács (Fig. 2).

Figure 2: Peace treaty-pipe. (Museum of Applied Arts, Acc. No. 10.418. L: 10.5 cm H: 10.5 cm) Photograph by András Dabasi.

Pipe in honour of the 1718 Pozsarevác Peace Treaty

In the catalogue of the pipe exhibition organised in 2000 I analysed the historical iconography of this pipe of exceptional value belonging to the Museum of Applied Arts (Ridovics 2000, 75, 201). But at that time I had no inkling that it had once been in the collection of the Hungarian National Museum. Today the iconographic analysis must be modified a little. In the medallion with the legend held by two naked puttos on the two sides of the military insignia can be seen the busts of the Holy Roman Emperor Charles VI (1685-1740), King Charles III of Hungary (1711-1740) and the Turkish Emperor Achmed III (1673-1736, 1703-1730). The inscription runs: ACHMETH III TURCKISCHER KAUSER (SIC); CAROLUS VI. ROMISCHER KAISER (Figs. 3 and 4).

As a pre-picture for the portraits the images of the both rulers from a popular print ‘Türcken Kalender’ from the time of the Peace Treaty, were used. (Fig. 5). Behind both medallions are symbolical animals - the strong, brave lion and the coward, vulgar dog. Between the military insignia, on the front part of the pipe’s rotund bowl is
Figure 3: Peace treaty-pipe: Charles VI.

Figure 4: Peace treaty-pipe: Achmed III.

Figure 5: Unknown German master: front page of the Türcken Kalender with the portrait of Charles VI and Achmet III and a battle scene, copperplate, Hungarian National Museum MTKcs. 11.592.
Figure 6: Gottfried Rögg (1669-1742): Glory of Charles VI, with the allegorical figure of Righteousness and Peace, in a cartouche Austrian eagle is chasing the Turkish army. Engraving, Hungarian National Museum MTKcs. 2616.
a crowned female figure enthroned amid a framework of richly carved acanthus leaves, a horn of plenty and a sword in hand. Beside her stands a warrior in armour and a visor, his foot treading upon a crown. He holds a horn of plenty aloft, the contents of which he is tipping toward the female figure. The ribboned caption above them reads: FRIEDERVEHRT UNFRIEDVERZEHRT (Peace-lover, troubled by lack of peace) (Fig. 6). Earlier analyses, my own included, described the female figure as Fortuna, Goddess of Fortune (Lovay 1985, 3.; Levárdy 1994/1999, 121., Ridovics 2000, 75). However, it is more probably Pax, that is, the allegorical figure of Peace, which appears on graphic depiction by an Augsburgian master, Gottfried Rogg (1669-1742) in honour of Charles VI in a similar manner and with the same attributes (Fig. 7). On the engraving there are two allegorical female figures near the medallion portrait of Carolus VI, Holy Roman Emperor between military insignia with the legend: CAROLUS VI DEI GRATIA GLORIOSUS IN ORBE IMP. He is wearing a mail-coat as a general and above the medallion is the Holy Roman Crown. Justice holds a sword and a balance in her hand; Pax is sitting on the other side with her cornucopia; their hands are folded. The text cited is from Psalm 85.11, Justitia et Pax osculatae sunt, ‘Righteousness and Peace have kissed each other’. The German inscription is a little different from this GERECHTIGKEIT DEN FRIED ERSTREIT. ‘So Justice fights the Peace out’. Under the legs of the allegorical women a battle is depicted in a cartouche. The Turkish army is on the run because the eagle, with outstretched wings as Jupiter, is chasing the enemy by bolts from his claws. This engraving surely influenced the pipe-carver (or the procurer) when he composed the content and the composition on his pipe. The figure of Pax on the pipes has a cornucopia in one hand and a sword in the other. It is necessary to fight out and then to save the peace. Beside her stands a general, Carolus VI, as Mars, the god of war expressing that military success creates the opportunity for plenty, rest and peace. The allegorical animal scene above the central figures signifies triumph. The Austrian eagle swoops down upon the Turkish dog, bringing it to earth. SO HAT DES ADLERS KLAUEN GEFUHLT DER TURCK MIT GRAVEN (And so with horror the Turk felt the eagle’s claws) (Figs. 8 and 9).

**Figure 7:** Enthroned Pax with Mars, God of War, F16-2711.

**Figure 8:** The Austrian eagle swoops down upon the Turkish dog, F16-2710.

**Figure 9:** Gottfried Rogg (1669-1742): Glory of Charles VI, detail of the eagle with outstretched wings, raining thunderbolts down on the enemy.
The pipe erects a memorial to the 1718 peace treaty at Požarevac. But what is the historical backdrop to this famous peace treaty? In 1715 the Turkish Porte broke the peace treaty previously made at Karlóca (today’s Sremski Karlovci, Serbia). Fighting was renewed. The new campaign against the Turks was led by Eugene of Savoy, and in summer 1716 they reaped a victory over them at Pétervárad (today’s Petrovaradin, Novi Sad, Serbia). A year later Belgrade was retaken (22. VIII. 1717). The remarkable commander Eugene of Savoy was fêted by the whole of Europe. On July 21, 1718 the peace treaty with the Ottoman Empire was signed by Charles VI in the presence of representatives from Great Britain, Holland and Sweden. The long war with the Turks had come to an end. The Serbian village of Požarevac was chosen as the site for the signing of the treaty. The Emperor entrusted Count Virmont with representing the Habsburg Empire. According to the Hungarian laws enacted at the 1712 diet in Pozsony (today’s Bratislava, Slovakia), Hungarian envoys should also have been present. Baron Gáspár Sándor and János Antolcsics the Croatian tax official (főharmincados) had been appointed for the task. But they couldn’t travel as they couldn’t raise the expenses required to get them there. Finally the Emperor didn’t give them the commission. The Peace of Požarevac meant a considerable increase in territory for the Habsburgs. The Peace, which was to stand for 25 years, at the same time meant the end of the liberation of historic Hungary. Persuant to the peace, the Porte was obliged to cede the territories from Temesköz and Belgrade, the lands west of Olt, the parts of the Havasalföld occupied in 1716 and the northern territories of Serbia and Bosnia. With this, there came an end to the reoccupation of all those territories which had belonged to the Kingdom of Hungary prior to Turkish Occupation. After 1718 the Temesköz was not returned to Hungary, but a separate province, the Banat of Temes, was organised under the joint governance of the Court Military Council and the Court Chamber. The question of Hungarian emigration occasioned much debate. (Francis II, Rákóczi II, the Ruling Prince of Hungary, the prince of Transylvania was the leader of the War for Independence against Habsburgs (1703-1711). He emigrated to Turkey in 1717. The imperial envoys demanded the extradition of Rákóczi and his followers, with which the Porte did not comply. But the Hungarian emigrées had to distance themselves from the sultan’s court. From 1720 they lived at Rodosto, which they were not allowed to leave. Six days later a trade agreement was signed, in which the emperor’s subjects – Germans, Hungarians, Italians and Dutch – were guaranteed free trade in the Ottoman Empire, free passage along the Danube, the Black Sea and on Turkish ships, and permission was given to establish consulates for their protection. Following the peace treaty the Ottoman Empire entered a new era, known as the ‘Tulip Era’ (Lale Devri). Sultan Ahmed III and his Grand Vizier Damat Ibrahim followed a policy of peace. This was a period when literature, culture and the arts blossomed. European technical innovations were emulated. As a sign of their open policy, the Ottoman Empire sent embassies to Europe.

**The vivat Carolus pipe**

The Museum of Applied Arts preserves another pipe, also connected with the Turkish Wars and in praise of Charles VI (Museum of Decorativ Arts Acc. n. 10.417. Lovay 1990, 75; Levárdy 1994/1999, 119-120; Ridovics 2000, 76). On the bowl of the artistically carved pipe with the inscription VIVAT CAROLUS, below the triumphant arch crowned with the coat-of-arms of the House of Habsburg, the emperor as victorious commander can be seen on a chariot drawn by lions, at the head of his soldiers and Turkish prisoners of war (Figs. 10 and 11). An engraved inscription and monogram can be discerned on the silver lid, which reads, *Souvenir d’amitié, CB*. The pipe therefore served to seal male friendship. It is well-known that in the eighteenth century the gift of a finely-worked pipe promising a pleasant smoke was much prized. But who could have been the owner of this pipe with the French inscription?

Figure 10: Vivat Carolus pipe. Museum of Decorativ Arts Acc. n. 10.417. L: 11cm H: 15 cm) Photograph: András Dabasi.
Ferenc Levárdy suggests that the *Vivat Carolus* pipe was made after the coronation of Charles III in Pozsony (today’s Bratislava, Slovakia). Possibly the ruler gave it to mark this occasion to his supporter the Vice Chancellor Lajos Batthyány. The inscription on the lid, *Souvenir d’amitié, CB*, would then signify *Comes Batthyány* (Fig. 12). In 1712 Charles called together the Hungarian diet in Pozsony, issuing his diploma on May 21 and was ceremonially crowned King of Hungary in Pozsony the following day with the crown returned from Vienna (Levárdy 1994/1999, 119-120).

**Lajos Ernő Batthyány** (1696—1772?, chancellor 1732-1746) was the elder son of the famed general and victor over the Turks, Ádám Batthány II (1662-1703) and the Silesian Eleonóra Strattmann, who was equally famed for her beauty. The family belonged to the innermost Viennese court circles, his mother being counted among the most trusted advisers of Charles IV’s wife, Elisabeth Christina. Count Lajos held his position at the court from 1716, and between 1723 and 1751 was Grand Cupbearer. Between 1732 and 1746 he was Chancellor, and in 1751 was Hungary’s Hungarian Palatine. He had a younger brother, **Count Károly József Batthyány** (Carolus Batthyány), who made a military career for himself (Fig. 12). Károly József Batthyány (Rohonc, 1698 – Vienna, 1772) count, later (1764) duke, War Lord, Field Marshal. He fought from an early age, being present at the Turkish War between 1716–18. He showed much courage at the Battle of Belgrade. He was a member of the 1719 Imperial delegation at Constantinople. Between 1739 and 1740 he was Ambassador of the Habsburg Court in Berlin. In 1742-56 he was Seneschal of Croatia, Slavonia

**Figure 11:** *Vivat Carolus pipe; lid inscriptions: Souvenir d’amitié, CB (Carolus Batthyány). Museum of Decorativ Arts Acc. n. 10.417. L: 11cm H: 15 cm* Photograph: András Dabasi.

and Dalmatia. From 1748 he was nominated educator of the crown prince, the Archduke Joseph. He was one of the main advisors of the empress Maria Theresa in military questions. (The general may have been a lover of chess, the game of strategy. There was a valuable chess board with figures in the Batthyány Treasury from the eighteenth century).

**Conclusion**

There are two pipes in the Museum of Decorative Art which may earlier have been in the Hungarian National Museum. One of these could be the so-called 'Kovacs pipe’. Both may have belonged to the same owner, Carolus Batthyány, from probably the same period, the reign of king Charles III the first part of the eighteenth century. The two pipes are different in style, are prepared by different masters. There is one more very interesting pipe probably from the same period saved in the Alice Rothschild Collection in Grasse, France (Inv. N. 269. AS-9-87-400/34). The style and the motives are very close to the ‘Peace Treaty’-pipe. The beautifully carved, artistic baroque style of acanthus leaves, the structure of the motives on the lower part of the bowl and the stem are very similar on both pipes. On the pipe base is a richly vined, acanthus leaf decoration, a spiral column in the middle (Figs. 13-15). Is it the mood of the baroque art or maybe the same hand, same workshop? On the front of the bowl there is a strange expression. Here are two floral medallions with figural plastic work. The lower part is a biblical scene – Daniel the prophet is praying between the lions. Above it can be seen a portrait of a Turkish general (Sultan?) between military insignia (Fig. 16). Maybe it is an allusion on the Hungarian Christian prisoners or emigrants who fought against the Habsburgs and had to leave their country. After the Treaty of Pozsarevac Francis II Rákóczi and the exiled Hungarians had to move into Rodosto (Tekirdag, Turkey). A large Hungarian colony grew up around this town on the Sea of Marmora. Francis II Rákóczi died here in 1735. We think that this pipe also can be related to the historical situation after the Peace Treaty, and could come from the same workshop for a customer sympathising with the Hungarian emigrants. So the colourful story of the legend is not so unbelievable, as it was thought earlier. But it doesn’t mean that it is sure. What is certain that these pipes are valuable pieces of baroque art from the first part of eighteenth century though there is a superimposed silver stamp on the Peace Treaty-pipe from 1806-09. But back to the legend. Yet the sources referring to the legend refer to the count at the Turkish embassy, Gyula Andrásy, as an ancestor. But what is the connection between Gyula Andrásy and Carolus Batthyány? The uncle of his father, Karoly

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**Figure 13:** Daniel between the lions-pipe, Alice Rothschild Collection in Grasse, France (Inv. N. 269. AS-9-87-400/34).
Andrássy II, married Szerafin Batthyány. This may have been the way in which the pipe may have come to the Andrássy family.

It is possible that the legendary pipe entered the Andrássy family via Countess Szerafin Batthyány. The story of the pipe may have been related by Count Gyula Andrássy himself, which is why he is always also mentioned. He turned up in London on several occasions during his emigration.

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References


Appendix 1:

Augsburger Sonntagsblatt, 5th October 1873.