

**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
---	-----

<b>CONTRIBUTORS TO THIS VOLUME</b> .....	173
--	-----

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

## Clay pipes in eighteenth-century Hungary

by Szabolcs Kondorosy

At the end of the seventeenth century in 1686 Buda, the former royal residence, was liberated from Turkish rule, and so the dominant part of the occupied region of the country. The liberation saw the end of 150 years of rule brought spreading desolation. The three parts of the divided country were reunited. So the Hungarian Kingdom entered a new geopolitical situation, and significant socio-economic changes occurred.

In order to assess whether these changes affected pipe-making inland and in what ways, several sizeable (Eger, Szeged, Buda) and a number of smaller published pipe finds assemblages are available from the eighteenth century. The end of the 'archaeological age' in Hungary is 1711 (this is the end of the Rákóczi's war of independence), so these modern finds are not considered to belong to it. For this reason there is no exact chronological record of them but anyway they predominantly turn up in disturbed fills. Nevertheless with the information available it is possible to date these pipes approximately.

All photographs are by the author.

### Hungarian pipes

In Hungary the Turkish style, double-piece pipes had spread, and remained in use throughout the period. Dutch style pipes only appeared initially, in the seventeenth century at the Hungarian border fortresses, probably as the possessions of West European mercenaries. On the basis of the finds from Eger Castle Kovács Béla has defined the main groups of eighteenth century pipes in Hungary (Kovács 1963). He derived all of them from a Turkish age pipe group. Tomka Gábor separated the first Hungarian mass-produced type from this 'Turkish group' (Tomka 2000a, 31-32).

### Mass-produced types

In the Turkish age, in the second half of the seventeenth century, simple, massive pipes became dominant in the occupied part of the Hungarian Kingdom, the Hódoltság (Kovács 1963, 255). Probably the first Hungarian mass-produced type (M1) was developed under the influence of this Turkish 'common' pipe on the other side of the border, in the remaining area of the Hungarian Kingdom (Tomka 2000a, 31). Beside the basic formal conformities the main distinctive features of M1 are the wreath, the even shank, the round bowl and keel, the notched-rouletted ornament in defined places and the crude, red surface (Fig. 1). The simultaneous existence of Turkish and Hungarian types is proven by an example from Buda, that imitated Hungarian types, but its fabric and Turkish stamps obviously refer to the provenance, furthermore the joint occurrence of examples of Turkish and Hungarian types from a



**Figure 1:** The Turkish 'common' type (1) and the first Hungarian mass-produced type, M1 (2) (Buda).

Turkish pit in Buda provide complimentary justification (Kondorosy 2007b, 256). After the reunification the M1 type occupied the earlier area of the Turkish 'common' type and persisted for a long time, until about the middle of the eighteenth century.

An additional typical and permanent feature of this type is the ornament on the chimney, which was made in the mould. There is a set of convex points on the right and/or the left side, rarely completed with lines (Fig. 2, Nos. 1-5). Occasionally flower figures also occur (Kondorosy 2007b, 259, B139) (Fig. 2, No. 6). On the basis of the circular dot design of some examples it is presumed that their development was under the influence of the dot rosette (Kondorosy 2008, 343) that had spread in the South German area (*punktrosette*: Szill 2002, 53, Gruppe 8, Abb. 6, Geiss-Dreier 2002, 40-42, Abb. 3, 4, Kat. No. 32, 44, 49). In this case the rosette was soon modified. In some assemblages the dots are more often set on the right side, so its heat conductor or supporting role has been assumed (Tomka 2000a, 31).

Similar ornament occasionally turns up on the shank, but is always on both sides, and is as equal as possible given its hand-made nature. However, it is still not geometrical, but represents plants. These are usually bush like designs consisting of simple lines (as stem) and points (as flowers, leaves) (Fig. 2, Nos. 7-9). The idea of this linear design



Figure 2: The first Hungarian mass-produced type, M1 (Szeged: 1, Buda: 2-10).

is probably derived from the representation of a pair of branches running along the stem of Dutch style pipes (Geiss-Dreier 2002, 43, Abb. 5, 6, Kat. Nr. 62-65), but those designs are simpler and more reduced in length. However, outline drawings of flowers are also known on the shank (Drenko 1976, 126, Obr. 9/3; Kondorosy 2007b, 259, B139-141) (Fig. 2, Nos. 5, 6 & 10). This already seems to be a Hungarian feature, especially the tulip shape - the flowers on Dutch-style pipes are composed of smaller parts.

Since shank decoration never occurs without chimney decoration, it is possible that the chimney decoration appeared earlier, and was later applied to the shank.

Further development of this type of ornament resulted in the detachment of the next mass-produced type of this century (M2), and this decoration is its main characteristic. The shank and chimney are completely covered by ornament (Fig. 3, Nos. 1-5). These are mostly geometrical

designs: varied patterns of points, lines and curves in separated strips. Initially these features alone defined the new type. Its size and shape and even the notch-rouletted ornament of the wreath is the same as the M1 type. Unlike the unchanging M1 type, however, the M2 type has a varied development. In the beginning the size of the pipe decreased and the chimney turned slightly conical (Fig. 3, Nos. 1-3). Later the semi-globular bowl became angular (Fig. 3, Nos. 4-5) and the wreath decorated with oblique incisions. Finally, the relief pattern on the chimney changed into incised (stamped) motifs (Kondorosy 2007b, 259-260) (Fig. 3, No. 6). During these changes the angle of the shank and head decreased. This may have been connected to a lengthening of the wooden stem.

The patterns of this type give a unique opportunity to recognize examples from the same mould, and its variants also provide chronological meaning. Floral designs also occur on the chimneys of the earlier pieces. In addition to the usual red fabric white variations are also known.



**Figure 3:** The second Hungarian mass-produced type, M2 (Buda: 1, 2, 4, Szeged: 3, 6, Esztergom: 5).

A variant of this type has an ear-like, bridge element between the bowl and the shank which probably served to fix the pipe to its wooden stem (Fig. 3, No. 5). The M2 seems to have been a long-lived form, from the middle of the century, probably extending to the beginning of the nineteenth century.

This shank ornament is found on a unique, conical head, where bloomed tulips are among the typical motifs (Fig. 4). The tulip motifs occur on the shanks of M1 and also on the chimneys of the M2 type. It would seem obvious to suggest that this decoration reflects the influence of the well-known Dutch tulip. However, these motifs were wide-spread in the Turkish period, for example in faience and can also be found on Turkish pipes as small stamps, and were popular in Hungarian late Renaissance decorative art, for example in ceiling paintings in churches. From there they became elements of popular art, so they are Turkish and not Dutch in origin.

The odd thing about this pipe is the five pointed cross on both sides of the shank. It is not impossible that it is a maker's mark. There are rows of little knobs at the base of the head above a widening conical heel. Although heeled pipes are known in Hungary from a few places, their cylindrical heads are decorated without relief, with only grooves or incised motifs, and a single row of raised

dots on the base (Eger: Kovács 1963, 254, VII. t. 4, Várad: Doru 2002, 187, Pl. LXXXVI. 7, Debrecen: Makoldi 1994, 25, 21. á). The origin of the heel was a western influence deriving from Dutch style pipes. Since pipes with cylindrical heads (M3, see later) developed around the beginning of the nineteenth century, and heeled pipes are only a collateral line of this type, the heel was an effect of a late influence, but this element has been slightly spread.



**Figure 4:** Oblique heel pipe (Buda).

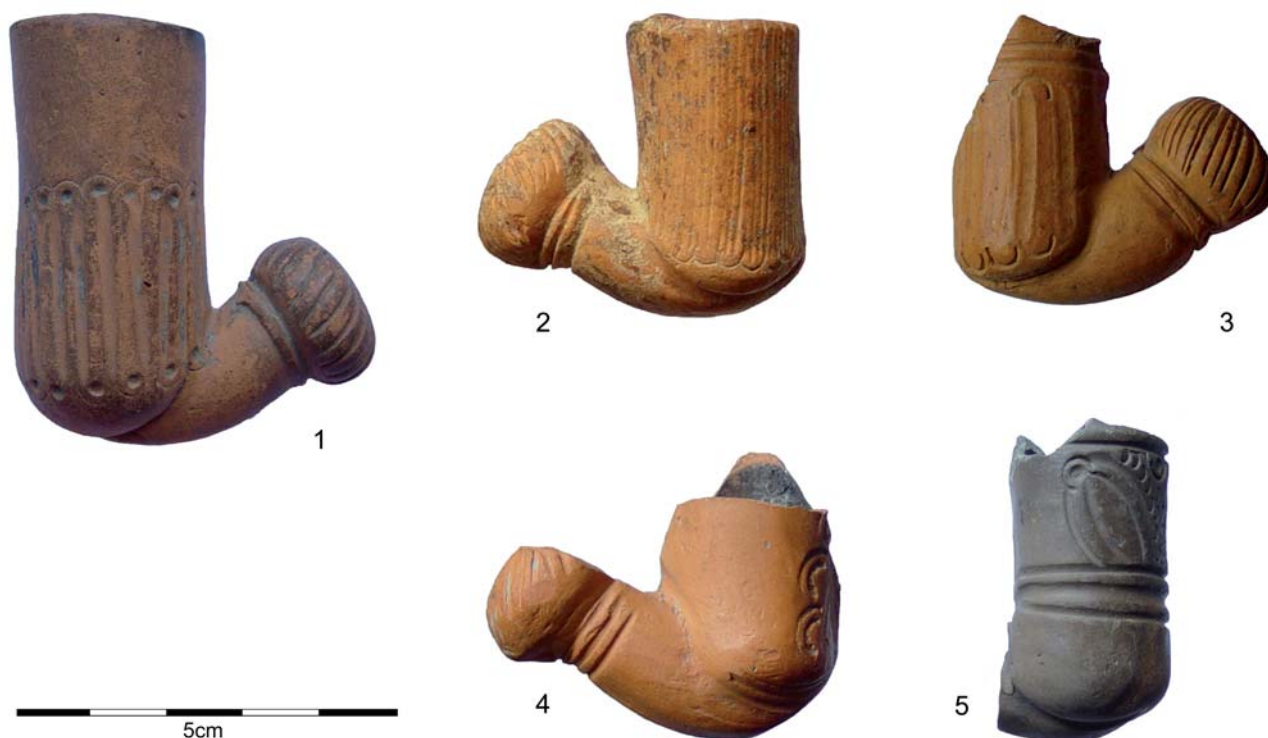


Figure 5: The third Hungarian mass-produced type, M3 (Szeged: 1, Buda: 2-5).

A sudden formal change saw the arrival of the third mass-produced type (M3, Fig. 5). The bi-partite nature of the pipe came to an end, the head and the chimney fused, and became the typical high, cylindrical form. Relief ornament disappeared. Only the incised wreath and the scratched ornament on the head survived from the M2 type. This type continued into the nineteenth century and then developed the extremely tall chimney which generally characterises the manufactured pipes (for example in Selmechánya/Schemnitz). Debrecen was an important centre making this type of pipe.

Although only a few whole pipes have been recovered (Kondorosy 2008, 343, 344), it seems certain that during the century the internal capacity of the mass-produced types significantly increased (M1: 7,1 ml, M3: 15,9 ml).

#### Uncommon types

Although the rare forms, compared to Turkish centuries, reduced in proportion, not only the form of the Turkish 'common' pipe existed forward in the eighteenth century. Besides it can trace continuity of smaller groups. However, this continuity included in all cases harmonized changes in form and in ornament. Among them need to be emphasized the soft, arched mouldings, rounding edges, smoothed wreaths and grooves).

This tendency appears in a late form of the Turkish 'common' pipe with soft, rounded lines, but at the same time its recognizable basic form and specifically polished surface is preserved (Tomka 2005, 608, 610, 1. t. 2, Závodi 2003, 194, 15. kép 4, Kondorosy 2007a, 312-313, E29). These uncommon items carry makers' marks,

which is rare at this period. These are represented by a closed crown above the monogram L Z. Because these methods of surface treatment were only known and used by Turkish masters, these examples prove the work of Turkish craftsmen who had stayed in Hungary after the liberation.

The tulip-shaped forms that appeared in the Turkish period began to flourish. The heads are higher than the earlier ones, and their arched line no longer break the bowl-chimney boundary. A group of them have rosettes on both sides of the head (Esztergom: Kondorosy 2007a, 320, E98, E100, Kanizsa: Kovács 2004, 123, 3. kép 17, Buda: Kondorosy 2007b, 261, B188), which presumably came from the Turkish period (Fig. 6, Nos. 4-5). Foreign parallels can be seen from a workshop in Warsaw dating to the first half of the eighteenth century (Meyza 2004, 57, Abb. 4), and the application of rosettes is known in Wrocław (Breslau), too (Witkowska 1998, 317, Ryc. 22/g, h). Another group of tulip-shaped pipes is characterized by fine, baroque relief ornament from trailers and leaves (Szeged: Tomka 2000b, 121, 5a/1, XXII. t., Kondorosy 2008, 345, Sz152-153, Esztergom: Kondorosy 2007a, 321, E102-103, Buda: Kondorosy 2007b, 261, B189-190), which cover the great part of the surface (Fig. 6, Nos. 1-3). Analogies have been published from Silesia, where they were thought to have been imported (Wrocław: Kluttig-Altman 2005, 25, Abb. 20). Although tulip-shaped pipes were made in Poland, this influence in all probability arrived from Hungary. An example of another type, which has a maker's mark, indicates a direct Polish connection (Kondorosy 2007a, 323, E125).



### Workshops

In certain settlements the number of pipes from the same mould significantly increased in the eighteenth century compared with the Turkish period. One reason for this might be the growing role of local production (to the detriment of trade) (Kondorosy 2007a, 324). It seems probable that clay pipe makers had become established in the bigger settlements. No remains of eighteenth century-workshops have yet been discovered and excavated, nevertheless the differences between the existing assemblages of pipes from a few settlements indicate local production. At this time the greatest clay pipe making centre was Debrecen. Until 1872 the craft was based on a guild together with the potters. At the end of the eighteenth century this town's regional hegemony is demonstrated by the existence of over 100 master pipe-makers and an annual production running into many millions of pieces. But it is not clear how large a role Debrecen played in the creation and production of the earlier Hungarian mass-produced types (M1, M2).

### Makers' marks

The first inland Roman letter makers' marks appeared around the turn of the seventeenth to eighteenth century on products implying Turkish influence. However, monogram marks in the eighteenth century are still rare, instead of which point and line combinations were applied (Kondorosy 2008, 345-346, Sz153, Sz155). Makers' marks are not found on mass-produced pipes.

### Glaze

The proportion of glazing was reduced compared with the Turkish period (Tomka 2000a, 32); the glaze is often poor and shows new colours (Kondorosy 2007a, 324).

### Reuse

There are high-quality examples in which the broken shank has been filed down (Kondorosy 2007b, 261, B191). In an other case after breaking the whole shank has been enlarged from the remaining 2mm. wide smoke hole to 7.5 mm. for a new wooden stem (Kondorosy 2007b, 264, B165). These examples of reuse reveal the smoking habits of the poor.

### Imported pipes

In the first half of the eighteenth-century Turkish/Balkan trade connections had not yet been interrupted or, indeed, revived. This is proven by artefacts in the form of a few, high-quality products (Kondorosy 2008, 345, Sz154, 347, Sz169-170). On the other hand pipes also turn up in written sources, involving the so called 'Greek' merchants' inventories of custom, shop or legacy.

Besides these fine ornamented examples there is another mass-produced type that is well known in the Turkish period. This occurs at more sites in the Balkans (Greece, Croatia) and many settlements in Hungary (Hódoltság) (Fig. 7), as well as in the Mediterranean ports. The



Figure 6: Tulip-shaped pipes, with baroque ornament (1-3) or rosette (4, 5).

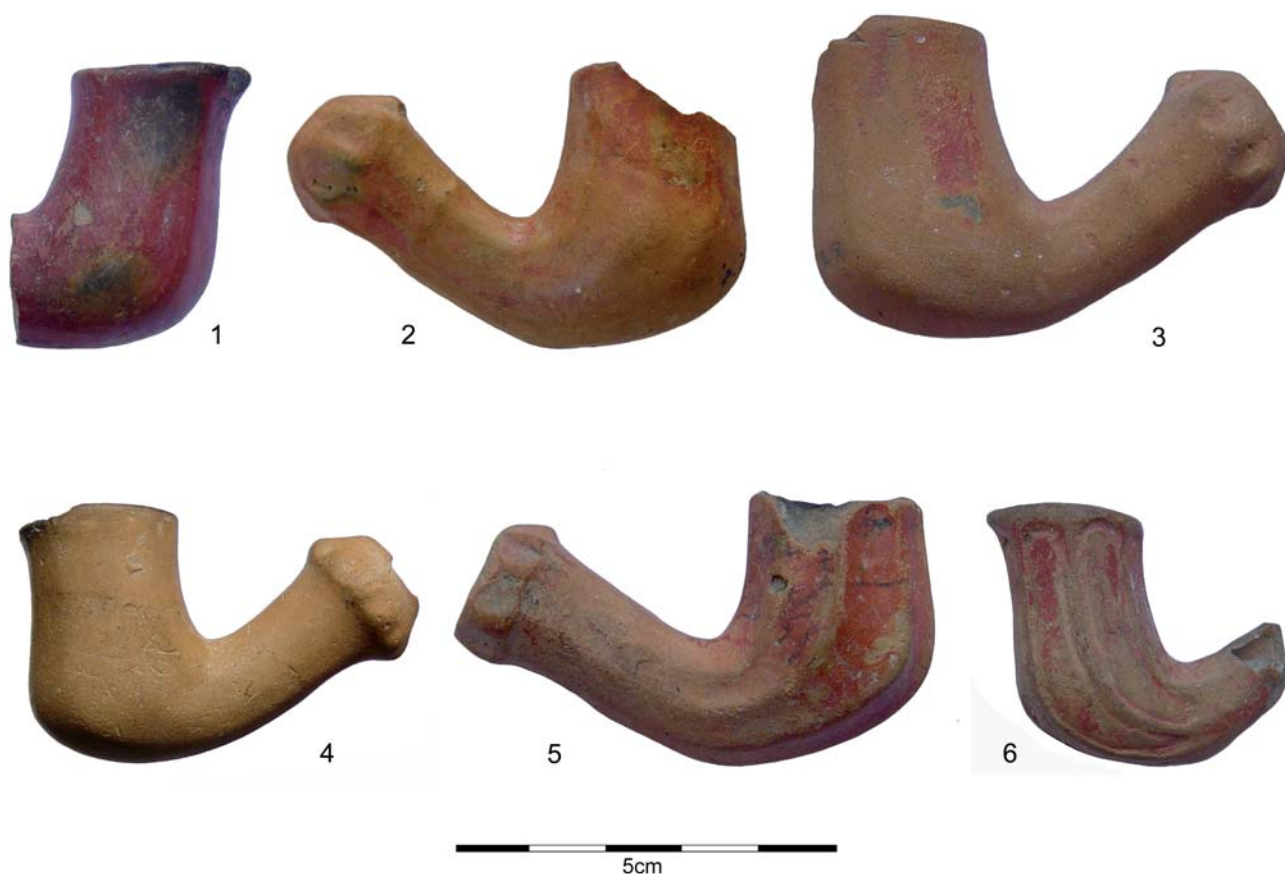


Figure 7: Polished, red slipped type from Hungary (Szeged: 1-3, 5, 6, Buda: 4).

greatest numbers are known in Sofia (Bulgaria) and in Szeged (South Hungary). The polished, red slip surface indicates their Turkish provenance. On the basis of the distribution of finds production of this type was localized in Sofia (Stančeva-Nikolova 1988, 139, O. 11), and, for the same reason, it can be assumed, in Szeged, too. Indeed, more variants exist in Hungary, which have not been published from Bulgaria (Kondorosy 2008, 338-341, with further references). The type still occurred in Hungary in the middle of the eighteenth century (Tomka 2005, 612), but the survival in Hungary of its special Turkish surface technique for so long is improbable. Therefore, these late examples must be imported pieces.

### Summary

The eighteenth century shows the success of both past and present; Turkish traditions and western influences. The exclusive presence of Turkish-style pipes, in other words linking with the Turkish pipe region, and the general form of the first Hungarian mass-produced types can also be attached to the Turkish past. More types of surface relief ornament came from Germany: the raised dot rosette (*punktrosette*) in the last decades of seventeenth century, and, maybe following this, plant decoration on the shank (M1). The heel as a late western influence can be dated to the second half of the eighteenth century. The role of German colonists migrating to Hungary in the

eighteenth century is assumed to be the mechanism for its arrival. From the beginning the forms and ornament, however, were modified, and, after their adoption, created specifically Hungarian types. Other examples indicate Polish connections, primarily in the beginning of the eighteenth century; although these are mostly unique items, nevertheless they indicate a new tendency, the birth of a new cultural fellowship.

### Acknowledgements

I thank Alexandrova Marianna for her helping hand.

### References

- Doru, M. 2002, 'Pipele' in A. Rusu (ed.), *Cetatea Oradea. Vol. 1. Zona Palatului Episcopal*, Nagyvárad, 131-133, 186-187.
- Drenko, Z., 1976, 'Archeologický výskum Levického hradu', *Zborník Slovenského Národného Muzea. Historia (Bratislava)*, **70**, (Historia 16), 113-128.
- Geiss-Dreier, R., 2002, 'Die Tonpfeife von Schloss Oberstein', *Knasterkopf*, **15**, 35-50.
- Kondorosy, Sz., 2007a, 'Cseréppipák az esztergomi várból I', *Communicationes Archaeologicae Hungaricae*, 305-330.

- Kondorosy, Sz., 2007b, 'Cseréppipák a budai Felső Vízivárosból', *Budapest Régiségei*, **XLI**, 249-280.
- Kondorosy, Sz., 2008, 'A szegedi vár pipái I', *Móra Ferenc Múzeum Évkönyve, Studia Ethnographica*, **6**, 331-364.
- Kovács, B., 1963, 'A Dobó István Vármúzeum cseréppipái', *Egri Múzeum Évkönyve*, **1**, 235-262.
- Kovács, G., 2004, 'Cseréppipák a 17-18. századból', *Budapest Régiségei*, **38**, 121-131.
- Makoldi, S., 1994, 'A pipákról', *Pipaszó. Négy világrész pipái*, Kiállítási vezető, Debrecen, 19-32.
- Meyza, K., 2004, 'Die Herstellung von Tonpfeifen in einer Warschauer Töpferwerkstatt vom ende des 17. und der ersten hälfte des 18. Jahrhunderts', *Knasterkopf*, **17**, 55-59.
- Stančeva, M. and Nikolova, T., 1988, 'Нови проучвания върху глинениите лули от Сердика' *Сердика*, **III**, 133-142.
- Szill, H., 2002, 'Tonpfeifenfunde aus Erding, Teil 2', *Knasterkopf*, **15**, 51-64.
- Tomka, G., 2000a, 'Régészeti feltárásokból származó XVII-XVIII. századi cseréppipák' in E. Haider, A. Orgona and A. Ridovics (eds), *A magyar pipa története, a magyar történelem a pipákon*, Budapest: Magyar Nemzeti Múzeum, 25-33, 121-130.
- Tomka, G., 2000b, 'Török ásatási pipák' in E. Haider, A. Orgona and A. Ridovics (eds), *A magyar pipa története, a magyar történelem a pipákon*, Budapest: Magyar Nemzeti Múzeum, 121-130.
- Tomka, G., 2005, 'Cserép pipafejek az ónodi vár ásatásaiból (1985-1991)', *Herman Ottó Múzeum Évkönyve*, **44**, 607-626.
- Witkowska, T., 1998, 'Fajki z badań archeologicznych na placu Dominikańskim we Wrocławiu', *Silesia Antiqua*, **39**, 283-336.
- Závodi, Sz., 2003, 'A lenti vár kerámiaanyaga', *Communicationes Archaeologicae Hungaricae*, 171-201.