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ACADEMIE INTERNATIONALE
DE LA PIPE**



Edited by
Peter Davey and Anna Ridovics

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THE ACADEMY [www.pipeacademy.org]

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

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

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

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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).*

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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 (Kenyérmező 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

The *other* Turkish pipe: the legacy of an ottoman original, the *chibouk*

by Ben Rapaport

Introduction

The associated communities of pipe smokers and pipe collectors are well aware of the significance of Turkey and its skilled craftsmen in mining meerschaum, and in the manufacture and export of finished meerschaum tobacco pipes. However, too few know that at a much earlier time, Turkey was the epicentre for the original design, production and extensive use of the *chibouk*, another tobacco pipe made from a different medium, terracotta clay. In recent years, much has been written about the discoveries of *chibouk* pipe bowls and shards at various archaeological sites in Eastern Europe and in the Middle East. This essay illuminates the *chibouk* as a unique Ottoman pipe, as a work of art, and as a cultural and social phenomenon.

As preamble to this manuscript, in 'Oriental Smoking', the author noted:

In India a hookah, in Persia a *nargilly*, in Egypt a *sheesha*, in Turkey a *chibouque*, in Germany a meerschaum, in Holland a pipe, in Spain a cigar - I have tried them all. The art of smoking is carried by the Orientals to perfection (Anon. 1832, 255).

Unlike the author, I have not tried them all, but of them all, I have chosen to write exclusively about the Turkish *chibouque* as a pipe format, without regard for the various tobaccos - an altogether fascinating study itself - that were customarily smoked in it. Anecdotally, other than the warrior army made of terracotta - as many as 8,000 soldiers, 130 chariots with 520 horses, and 150 cavalry horses - dating from 210BC, and discovered in Shaanxi Province, China, in 1974 - I know of no other artefact made exclusively and so extensively of this clay that has drawn as much attention or interest in the past quarter - century as the Turkish *chibouk*.

Researching this pipe has been a worthwhile endeavour, and it confirms how perceptive and prescient was the late collector and friend, Dr. Irnák Osskó, and his colleague Ferenc Levárdy who stated in their illustrated opus *Our Pipe-Smoking Forebears* (1994): 'The *chibouk* really deserves a separate chapter' (Levárdy 1994, 88). I concur, and I hope that the reader will, too. Given the proximity of the Ottoman Empire to Europe, it is easy to forget just how markedly different its people were in comparison to their western neighbours, specifically in regard to the art and craft of this tobacco pipe and their custom of pipe smoking.

The English introduced tobacco to the Turks in the early 1600s. Some historians suggest that the introduction was precisely 1600/1601 (1009 Hejira) during the reign of Sultan Ahmed I. Other research has claimed that tobacco was in use in the Ottoman Court as early as 1576, but the focus of this essay is the pipe, not the tobacco, so the question of exactly when tobacco was introduced is moot. In 1633, Sultan Murad IV declared smoking punishable by beheading or being drawn and quartered. West states:

He (Murad IV) caused some to be hanged with a pipe through their nose, others with tobacco hanging about their neck, and never pardoned any for that' (West 1934, 44).

West was not alone in this charge. According to Napier:

.....(t)he first person who introduced the use of tobacco into the land of the Osmanli, is said to have been punished by having his nose perforated, a pipe-stick passed through the aperture, and in this state to have been paraded about Constantinople, 'in terrorem,' to all those who might have felt an inclination to indulge in so baneful a custom (Napier 1842, 132).

That decree had little effect on the populace, and in 1655 smoking was, once again, allowed in Turkey. After Ottoman women learned how to smoke from men, by the dawn of the eighteenth century, they, too, took pleasure in the puff.

Introducing the *chibouk*

Anyone who has smoked a meerschaum pipe, visited a tobacco shop, or attended a pipe exhibition knows that nearly all meerschaum pipes for sale around the world are exported from Turkey as finished pipes made from this mineral dug out of the mines of Eskişehir, a city about 220 miles southeast of Istanbul. Today, Turkey is the only country that has a substantial supply of this raw mineral and a cast of diligent carvers who have been crafting pipes exhibiting myriad assorted motifs for at least a half-century.

Yet there is another Turkish tobacco pipe, one that was also exported for a time, a pipe made of a different material - deep red (chestnut) terracotta clay - that is singularly national (Fig. 1). It is the true Ottoman pipe, the long-stemmed *chibouk*, somewhat neglected or forgotten in the annals of pipe history. Until fairly recently, very little scholarly research had been conducted on this pipe, but that has all changed for the better, as will be revealed later in this essay. Interestingly, there is a recent resurgence in smoking these Middle-eastern pipes. With the popularity of *hookah* (or *shisha*) lounges and bars around the world, several new books in English and French offer a detailed history and the 'how-to' of these water pipes; the three eastern Mediterranean pipes, with assorted spellings, are essentially synonymous in their use: *hookah* (Indian), *nargileh* (Arabic), and *shisha* or *ghalyun/kalioun* (Persian).



Figure 1: Generic chibouk bowl and decorated stem with bulbous ivory mouthpiece (photograph by Darius Peckus).

According to an anonymous article in *Harper's Magazine* '(t)he Turkish *Tchibouk* holds a middle place between the hookah and meerschaum' (Anon. 1855a, 11). This pipe was in use much before the Turks began making meerschaum pipes, and it pretty much ceased to exist in the early twentieth century, while the 'white goddess' of pipes continues to be produced and exported.

The *çibuk* (anglicized *chibouk*, *chibuk*, *chibouque*, *tchibouk*, *tschibouk* and, sometimes, *ciunoux*), means shoot, twig, or staff, most likely a reference to the pipe's long stem; for the remainder of this essay, wherever possible, I use '*chibouk*'. The origin of the word is still in question. Supposedly, it comes from central Asia where its original meaning was a herdsman's pipe or flute. Matthee states:

....these pipes were known in Turkish and Persian as *chupuq* or *chapuq*, a cognate of the Persian word for wood, *chub* and rendered in English as *chibouk*' (Matthee 2005, 134).

The *chibouk* was also very popular in the northern and north-western, Turkish-speaking regions of Persia. Here is an embellished declaration:

It would be a long list were I to give all the names for what we call a *chibouk*; there are, perhaps, a hundred and fifty; I myself know upwards of fifty. It is generally known by a different name among every different people (Anon. 1852a, 64).

I, for one, do not believe this writer's exaggerated assertion as to the extraordinary number of names for the *chibouk*!

The earliest mention of the *chibouk* I found was by William Lithgow in 1632. He had travelled to Aleppo and Damascus, and noticed that Turkish tobacco pipes were more than a yard long, and its three parts - the bowl, stem, and mouthpiece - were joined with lead or white iron. The following is one interpretation of how the *chibouk* evolved:

In the earlier stages the pipe was made of one entire piece of clay; but soon the fact was established that this substance became so heated as to decompose the tobacco. Metallic and other pipes were tried, but still the same evil existed; until wood, especially brier-wood, became the most popular. But that also being combustible, the flavour of the tobacco was deteriorated, and at last the arrangement was made

of a stem of wood with a bowl of clay attached to it, to contain the ignited plant (Oscanyan 1886).

Parenthetically, I encountered the description of a very early and, I must assume from the above citation, experimental wood-bowl *chibouk*:

Algeria, another of the countries of northern Africa, where the Arab and the Arab Pipe have set their unmistakable seal, has a very marked type of Tobacco-pipe whose shape has been so often copied in France and our own country at different times that it is now very familiar to everyone who smokes. Here is one such *Tschibouk*, some twenty inches long, its wooden bowl inlaid with brass, its stem of black and white ivory, further adorned with brass wire; producing a wonderfully striking combination, - an effect, indeed, properly to be described as *Arabesque*: a Pipe of Romance! Yet another has its bowl inlaid with pearl, haleotis, and brass wire (Copes 1893, 51).

Before advancing this story further, there is a titbit about the *chibouk* that is not well known and hardly mentioned in primary sources. John Tallis's History and Description of the Crystal Palace, and the Exhibition of the World's Industry in 1851 (1852) acknowledges two discrete variants, and Billings similarly asserts in a segment of his book devoted to Turkish Chibouques and Wood Pipes:

The stiff-stemmed Turkish pipes, quite different from the flexible tube of the *hookah* and *narghile*, are of two kinds, the *kablioun* or long pipe, and the *chibouque* or short pipe.... The tubes of the *kabliouns* are often as much as seven or eight feet long (Billings 1875, 157).

Beyond these two ephemeral claims, and another cited later in this essay, I have come up empty for further details about the *kablioun* variant. The possibility exists that these three sources may have confused *kablioun* with the near-proximate spelling of *kalioun*, the Persian word for water pipe; that is, their so-called 'long pipe' might have been a pipe with one or more of those *long*, flexible hoses, i.e., the *kalioun*.

Prominence in Orientalist art

It is near impossible to describe in few words the historical significance of the *chibouk*. The task of detailing its influence on art and literature is also daunting, more so than the recorded impact on society and culture by any other pipe genre. So, first travel with me through the surreal world of the *chibouk* in art - I discuss literature at the end of this treatise - and then to this pipe in the real world. Look closely at any painting of a harem's typical occupants - a lusty female slave or a concubine - in the Odalisque and Orientalist interpretations of Léon Benouville, Frederick Arthur Bridgman, Richard Dadd, Eugène Delacroix, Achille Devéria, Jean-Léon Gérôme, Jean-Auguste Dominique Ingres, Étienne Liotard, Mariano

Fortuny Marsal, and many others, and you might see a *chibouk* or a *nargileh* or both - the two earliest modes of smoking tobacco in Turkey - in use or included as special effects. Joan Delplato expresses it succinctly:

The pipe is probably the most frequently used object in the tradition of harem pictures, and it most readily identifies the exotic harem locale... In harem images there are two kinds of pipes - the *chibouk* and the *hookah* or *narghile* (Delplato 2002, 111).

And other paintings, such as Théobald Chartran's 'The *Chibouk* Smoker,' Alexandre-Gabriel Decamps's 'Le *Fumeur de Chibouk*,' and Charles Theodore Frère's, 'The Warrior's Rest' depicting a mid-eastern souk, coffeehouse or *casbah* café might include one or more locals drinking mocha and smoking the *chibouk*.

The appearance of the *chibouk* was not limited only to harem and *casbah* art. It also appealed to artists, dignitaries and intellectuals in the West. In the still very popular *The Book of Pipes & Tobacco* (1974), Carl Ehwa included not only a nineteenth-century engraving of *chibouks* and a *nargileh*, Delacroix's painting, 'Turque *Fumant* (a *chibouk*) *Assis sur un Divan*,' c1850, and Liotard's pastel, 'Turkish Lady with Her Attendant' (the lady holds a very long-stemmed *chibouk*), c1750, but also Constantin Hansen's 1837 painting, 'Et *selskap af danske kunstnere i Rom*' (A Group of Danish Artists in Rome), in which three of the six men are smoking *chibouks*! It is known that King Ludwig II (1845-1886) - 'Mad Ludwig' - spent hours at the Moorish Kiosk, an exotic building on the grounds of Schloss Linderhof, in Bavaria, dressed in oriental costume, smoking his *chibouk*, and dreaming that he was an oriental prince. On display at the Tobacco Museum in Prilep, Macedonia, is the *chibouk* belonging to the last Romanov czar, Nikolai II. Britain's Prime Minister Benjamin Disraeli, a frequent traveller to the East, was to have said: 'My pipe is cooled in a wet bag, my coffee is boiled with spices, and I finish my last *chibouk* with a sherbet and pomegranate.' Some of the pipes he purchased in the bazaars and sent to his home in Bradenham, England were as much as nine feet in length. Considering himself an accomplished smoker, and enamoured with the pipes of Turkey, the main character, Vivian Grey, in Disraeli's novel by the same name, speaks to Miss Manners:

Here am I lounging on an ottoman, my ambition reaching only so far as the possession of a *chibouque*, whose aromatic and circling wreaths, I candidly confess, I dare not here excite (Disraeli 1826, 36).

Another distinguished nineteenth-century British gentleman, Sir Samuel White Baker, explorer, game hunter, and writer, who held the title of Pasha and Major General in the Ottoman Empire and Egypt, remarked: 'But a pipe! - the long '*chibook*' of the Turk, would have made our home a paradise!' (Baker 1868, 92). It is evident

that the *chibouk*'s influence spread at least as far west as the Isle of Jersey. In *The (Tourist) Guide to Jersey* (1881) appeared a full-page advertisement in verse form for W. C. Shave, 8, Queen Street, a retailer of smoker's requisites. I quote a relevant stanza:

Chibouk, Hookah, Meerschaum, Clay,
Tempt the lovers of the pipe,
Cigars, Tobaccos, unalloyed,
In prime condition, rich and ripe.

A lifestyle essential

In that day, any reference to pipe smoking in Turkey automatically signified either the *chibouk*, or the *nargileh*, or both. The *chibouk* has been described as a pipe of ceremony; a pipe 'unequaled as an implement for smoking'; 'a symbol of masculinity'; 'a mark of distinction reserved for persons of very exalted rank'; 'eminently good for health'; to be of high value; a pipe that was passed from father to son. Lord Kinross considered this pipe to be nearly 'the national emblem' of the Ottoman Empire. On background, how important was this pipe in Turkish culture and custom? Here is a colourful explanation from Samuel S. Cox (1852):

A Turk without his *chibouque*, would be like a man without a nose...He gives it prominence above everything, except the Koran - above the feast, the bath, and the turban.

Alfred De Bessé reported:

A Turk rarely goes out without his pipe and tobacco; the former is divided into two or three pieces, which fasten together by silver screws, and it is carried in a cloth cover, attached to a belt under the coat (De Bessé 1854, 175).

According to *Adventures With My Stick & Carpet Bag; Or What I Saw in Austria and the East*:

But a *chibouk* will almost smoke itself, if you will only light it; and, with its mild Turkish tobacco, tempts almost any man to become a devotee to the weed, at least while in Turkey (Anon 1855b, 103-104).

This attachment of a Turk to his *chibouk* is not exaggerated:

In fact, the '*chibouk*' is the Osmanli's meat and drink, the breath of his nostrils, the food of both body and mind; the companion of his domestic happiness, as well as of his hours of business; the sharer of his toils, and his partner in danger. The beloved *chibouk* accompanies him into the recesses of the harem, into the council-hall and the banqueting-room; it has even a place at his saddle-bow, when supporting toils and dangers of travel and warfare. Like a favourite and favoured child, he lavishes his riches on its adornment,

and his fortune is known by the costliness of his pipe, which is clothed in silk and fine garments, and capped with an amber mouth-piece, richly ornamented, and often worth large sums (Napier 1842, 193-194).

When a Turk broke his fast, the first priority was not to eat, but to smoke his *chibouk*. 'Nothing can be done in Turkey without smoking. The orthodox way of doing it is by a *chibouk*,' averred Mr. George Crawshay, Esq., to the Newcastle Foreign Affairs Association on December 22, 1874 (Anon. 1875, 85). The same Samuel S. Cox also wrote:

It is thought that the black coffee and solacing *chibouque*, the cross-legged position, and the seeming leisure, laziness and obesity of the Turk, are signs of that contentment which can only be found in the fatalistic East (Cox 1887, 606).

A local adage is also worthy of mention: Give a Turk a mat to sleep on, a pipe, and a cup of coffee, and you give him the sum total of all earthly enjoyments. The significance of both pipes to these people was summed up nicely by Charles Jones (1873):

The *chibouk* may, at times, be associated with the poetical reveries of the Oriental day-dreamer, and the *hookah* with pleasant fancies of the Anglo-Indian reposing in the shade of his bungalow.

Oscanyan explains:

One reason of the luxury displayed in the Turkish pipe is, that the *chibouk* is an indispensable appendage of hospitality, always presented to the guests, and constantly changed and replaced by another, each successive pipe exceeding its predecessor in beauty and value, until the visit is terminated. The *chibouks* and *nargillés* are symbols of luxury and wealth among the Osmanlis (Ottoman Turks)...and there is great ambition to excel each other in the costliness of their appurtenances of smoking. Many of the pashas and other men of wealth possess *chibouks* to the value of \$50,000, ranging from \$10 upwards (Oscanyan 1857, 307).

This gesture of hospitality accorded to guests is not much different than the symbolic significance of the shared peace pipe - the calumet - between the Native American and the White Man in the New World. Murray paints an interesting word portrait of the *chibouk* and its owner:

You know a man's character and pretensions by the length and richness of his pipe...(a) Pacha sports a cherry stick 6 feet long, artistically jointed, mounted with clouded amber, and set with brilliants, with the bowl as large as a coffee-cup, elegantly moulded and richly gilt...This lordly pipe may cost from £20 to £100; the bag which

contains the *Latakia*, is made from the flowered borders of the rich Cashmere, and the pipe, cup, and slipper-bearer, and the Pacha, are all the slaves of this lordly chibouk (Murray 1871, 82).

Charles Dickens elaborates further:

I was informed that the collection of pipes possessed by one of the pashas had cost 30,000£ sterling, and it was said the diamonds which decorated a single pipe sometimes used by the Viceroy of Egypt, represented a tenth of that amount in value. Independently of rings of large diamonds round the amber mouthpiece, it is not unusual to see tassels of diamonds suspended from the pipe. But these very costly appurtenances are used only on rare occasions.... The pride of pipes is the most ostentatious of Oriental extravagances; there is, in fact, no limit to expenditure in the jewellery which ornaments the most costly of appurtenances. Yet, precious as is the chibouk, I once saw a bey, exasperated against one of his servants, rush at him with the precious pipe he was smoking, and which he broke upon his vassal's person, while pouring out a cataract of abuse (Dickens 1860, 249).

In a word, the collective image of the Turk was a turbaned gentleman lolling in luxury, seated on cushions or recumbent on a sofa, perhaps relating supernatural tales while smoking a *hookah* or a *chibouk*!

So symbolically intertwined were the turbaned Turk, his *chibouk*, and tobacco throughout Eastern Europe that, according to Fellner:

Die Figur des Tschibuk rauchenden Orientalen diente während der österreichisch-ungarischen Monarchie als Signet für die Tabaktrafik: gemalt auf Türladen, als Schild über dem Eingang oder in Form einer aus Holz geschnitzten Figur.

Literally: during the Austro-Hungarian Monarchy, the figure of the *chibouk* of the smoking Oriental served as a sign for the tobacconist's shop: either painted on the door, as a shield over the entrance, or as a carved wood figure (Fellner 2001).

It is interesting to note all the casual tourist and observer praise for the *chibouk*, but what of those who lived among the Turks? J. O. Noyes was a surgeon in the Ottoman Army who was highly critical of the *chibouk*. His 'Rambles in Bulgaria' contained something that, I am sure, no Turkish smoker of the period would have found amusing. He charged:

The pipes become longer and more cumbrous as one penetrates further in the east of Europe... The Turks will never become a progressive people until their pipes are reduced from the dimensions of feet to inches (Noyes 1856, 5).

The epicentre of *Lülesi* production

Workshops producing *chibouk* pipe bowls probably began early in the seventeenth century, given that on record is a *chibouk* bowl dated to 1646. The foremost manufacturing centre for the *chibouk* bowl was Tophane, a district located in Beyoğlu on the European side of Istanbul, a centre known for the production of fine pottery objects, such as cups and saucers, ashtrays, compotes, ewers, other household wares, and the Tophane pipe, '*Tophane lülesi*' (not to be confused with *lületasi*, the Turkish word for meerschaum). No doubt, they probably also produced the *lüle*, the chillum - or tobacco pipe bowl - of the *nargileh*. Until the late 1800s, there were as many as 50 shops in the Tophane district making such bowls; one street in the district is still called *Lüleci Hendeği* (*Lüleci Hendek* Street), known locally as Pipe-maker's Hollow. There were other centres around the country, such as Avanos, Burghaz, Edirne, Iznik, and Toprakkale, but Tophane was the most prolific; no doubt, the best bowls came from Constantinople, because in this very city the pipe makers' guild was established. There is evidence that the Turks not only had a robust pipe export business, but also exhibited their wares at various European and international expositions. For example, at the 1851 Great Exhibition in London, a few merchants exhibited *chibouk* bowls and related accoutrements: 'Tobacco pipes of Turkish clay with various designs' from Kassian Held, Nürnberg, 'Turkish clay tobacco pipes' from H. Wöbke, 'Scented agriot cherry-tubes for tobacco-pipes' from Michael Biondek, Vienna, and silk and gold pipe tassels from Egypt (Great Exhibition Catalogue 1852, 1101).

Similar wares were produced at Es Siout (Osioot), Egypt, why, perhaps, the casual observer, not a serious student of pipe lore, came to believe that the *chibouk* originated in Egypt. Warner's guidebook, somewhat reinforces this belief:

The Pipe of Egypt is the *chibouk*, a stem of cherry five feet long with a small clay bowl, however richly it may be ornamented, furnished with a costly amber mouthpiece, wound with wire of gold, and studded, as it often is, with diamonds and other stones of price, it is, at the best, a stiff affair;.....(Warner 1907, 181).

Furthermore, Seward makes the following reference to Egypt:

The bowl of the *chibouque* is of the red clay of Egypt, the stem, five feet long, of the fragrant Danubian willow, with an amber mouth-piece eight inches long. The Princess Validé's *chibouque* had a jasmin-stem and mouth-piece of black amber profusely set with diamonds (Seward 1873, 535).

No doubt, the *chibouk* was prevalent throughout Egypt, but it did not originate there. Similarly, the pipes of Bokhara (Uzbekistan) and Khirghiz (Afghanistan) are derived from

the Turkish *chibouk*, and while their stems are long and straight, they are shorter than those associated with the *chibouk*.

At the end of the fifteenth century Bosnia, together with much of eastern and southern Europe, fell under the Ottoman Empire. With the arrival of the Ottomans, and until the Austro-Hungarian monarchy occupied that country in the 1870s, *chibouk* bowls were among the handicrafts developed in a number of Bosnian localities. As well, terracotta pipe bowls have been discovered at archaeological digs in Greece, Lebanon, Palestine, Saudi Arabia, Syria, and Yemen, evidence suggesting that these countries may have produced their own, rather similar bowls.

When the cigarette was popularized in the mid-nineteenth century - during the Crimean War, most British, French, Russian and Ottoman soldiers smoked the cigarette - along with the opening of a few cigarette factories toward the end of that century, the custom of smoking these long-tube pipes began to gradually fade, along with the ceremony of pipe distributing and lighting, described later. By 1921, it is believed that only one craftsman was plying this trade, and the last shop was to have shuttered in 1928. According to St. J. Simpson:

....(t)he last pipe-maker in Istanbul died in A.D. 1928, although others appear to have lingered on as late as the 1950s in other parts of the Middle East' (Simpson 1990).

Personally, I find these two events occurring in the same year - the shuttering of the last shop and the death of the last pipe maker - much too coincidental. Regardless, sometime in the early twentieth century, the *chibouk*, an emblem of the Ottoman imperial rule, went the way of the empire. According to Schechter whereas coffeehouse proprietors protected the water pipes because they could rent them to clients, the *chibouk* was fast going out of fashion and escaped local collective memory, the pipe guilds were slowly disappearing, and the industry eventually became obsolete. In the glossary of Schechter's book appears the following statement:

Manufacturing of *chibouks* was also an important industry. The *chibouk* disappeared during the second half of the nineteenth century when the cigarette was introduced (Schechter 2006, 209).

Others, as indicated earlier, believe that the *chibouk's* demise occurred sometime in the early twentieth century.

A Turkish revival

The bowl: part the first (configuration)

Except for the occasional mention in an archaeological or ethnological report or a study on Ottoman Empire culture, not much attention has been paid to the *chibouk*, and most books on antique pipes, including my own, mention this pipe format only in passing. John Hayes's 1980 study, an

important archaeological survey, established a provisional typology and chronology for *chibouk* bowls, identifying 27 discrete types. Then, in 1993, a certain Dr. Erdinç Bakla, a ceramicist by avocation, wrote the text, originally begun as a master's thesis in 1967, for a lushly illustrated retrospective catalogue to accompany an exhibit of Tophane pipes and other terracotta objects sponsored by Turkey's Dişbank (Bakla 2007). Bakla calculated, from his own estimate, that there were at least nine bowl configurations in varying sizes from quite small to large, each shaped like an inverted cone: conical, cylindrical, tulip-shaped (everted), hemispherical, surmounted by a cylinder, crater-rimmed, crater-rimmed on a flower-shaped base, octagonal-shaped cylinder, and flattened sphere (Figs. 2 and 3). The general design of this urn-like shape was to:

....present a greater surface of exposure to the atmosphere, and to bring a smaller body of tobacco in contact with the bowl, which is made as thin and delicate as the nature of the material will permit, so as to possess the least quantity of body, and thus less power of retaining heat' (Oscanyan 1886).

Parenthetically, in a book written solely for pipe smokers, not pipe historians, an American pipe maker Karl Weber reports on a bowl configuration that is not mentioned in Bakla, in any research monograph or any archaeological report I have encountered:

At the base of the pipe there are often several apertures into which additional stems may be placed, thereby making the *chibouk* a most sociable pipe' (Weber 1965, 66).

If true, then there was some design synergy between the *chibouk* and the *nargileh* in that some of each were configured to accept multiple hoses for simultaneous participation by several smokers.

Uzi Baram, a noted anthropologist, and probably the most prolific writer on ancient Ottoman archaeological finds, noted that the shank also assumed various configurations: triangular, rectangular, hand-shaped, and flower-shaped. Bowls had a flattened base so that they could rest on the ground, because the *chibouk* smoker sat cross-legged or reclined. There were various finishes: unglazed, glazed, fired (black finish), and white. It is believed that the Tophane pipe-makers were specialists in producing burnished-black *chibouk* bowls, and reserved this technique for their finest pipes. Bowls were thrown and moulded on a potter's wheel, formed in plaster moulds as a model, then reformed in a metal (most often of lead) mould, removed and allowed to dry. Supposedly, this clay composition starts out as yellow and becomes a deep pink, or chestnut, colour during baking. One source described the clay as 'finely mixed orange ware without grits, firing gray at the core and light orange at the surfaces.' According to Oscanyan:

A peculiar species of clay was discovered in Turkey so remarkably argillaceous as to supersede



Figure 2: Another generic chibouk bowl (photograph by Darius Peckus).



Figure 3: Two variant styles of chibouk bowls (photograph by Darius Peckus).

all other substances for the construction of pipe-bowls; and these Oriental and philosophic smokers have displayed their wisdom and science in the peculiar form into which they have moulded them (Oscanyan 1857, 305).

But where in Turkey? Bakla makes slight mention of two sources for this clay, Burghaz and Rusçuk (now in Bulgaria). Another claims that the clay was from a local source in Stamboul (Constantinople); another states that the clay came from the Van region of Eastern Turkey; and a mid-nineteenth century report indicated that the mixture was the red clay of Nish (now Serbia) and the white earth of Roustchouk (Could this be Bakla's Rusçuk?). Yet another, in the aforementioned 'History and Mystery of Tobacco' stated: 'The bowls are made of earth found near Thebes, and are of handsome design and richly gilt' (Anon. 1855a, 11). Finally, there is this from Jane Haldimand Marcet:

The bowls are made of a clay called *kefkil*, found in Asia Minor and Greece. In its native state, it is soft and white, but when baked, it becomes hard; and, unlike the English pipe-clay, turns to a black or red colour (Marcet 1830, 19).

Decoration, if applied, was left to the artisan's imagination.

There were innumerable incised decorative patterns appearing on these bowls, as well as the application of gold and silver leaf, *niello*, even encrusted semi-precious jewels. Occasionally, one can encounter a bowl entirely wrapped in tightly-woven brass or silver wire and decorated with assorted, coloured glass beads (Fig. 4). In essence, the *chibouk* bowl was quite variable in terms of shapes, motifs, even colours. Few bowls exhibited a date of manufacture, but often the maker's mark would be stamped; it came into use during the eighteenth century and, by the nineteenth century, very few pipes were found without a maker's mark. Anecdotally, the prized *chibouk* bowls, the best of today's collecting breed, are the late nineteenth-century chased, engraved, and filigreed silver and cast bronze varieties - more likely a Persian variant - the history of which has yet to be told (Figs. 5 and 6).

Bakla further reports on the production of pipe bowls:

Shops varied in appointment from the luxurious to the ramshackle and each craftsman's pipes were distinctively different from those of his rivals. Every atelier designed and prepared its own moulds and a single shop offered at least twenty different models. There were even ateliers that catered to specific clientele, producing pipes for



Figure 4: *Chibouk bowl with wind cover and retaining chain, overlaid with woven, brass-wire protective cover (photograph by Darius Peckus).*



Figure 5: Persian chibouk variant; wood bowl with inlaid ivory dots and patterned silver-wire décor (photograph by Darius Peckus).



Figure 6: Three Persian chibouks with their associated wood stems, top and bottom bowls of brass, centre bowl of wood with inlaid mother-of-pearl décor (photograph by Darius Peckus).

sale to a particular religious sect or profession that were stamped with a distinctive emblem indicative of the group (Bakla 2007, 36).

In this, I find little difference between how these shops operated and how later western European porcelain, wood, and meerschaum pipe manufactories functioned and catered to patrons.

The bowl: part the second (provenance)

Much conjecture regarding both the origin of the *chibouk* bowl's configuration and its manufacture remain. Dunhill (1924, 235) noted that roughed-out meerschaum pipe bowls exported from Turkey resembled the *chibouk* bowl in their 'general outline and proportion'. Wilson observed that many of the ancient clay pipes found in the mounds of Florida, South Carolina, and in the Mississippi Valley bear:

.....so near a resemblance to that of the red clay pipe used in modern Turkey, with the cherry-tree pipe-stem, that it might be supposed to have furnished the model (Wilson 1857, 330).

J. W. Dawson, writing about prehistoric American pipe forms had a similar opinion on the *chibouk* construct:

These 'mound-pipes' (pipes found in the ancient burial mounds of Native Americans) usually represent bowl and tube in one piece, thus differing from the modern Indian pipe, which consists of a bowl and long wooden stem, and bears a distant resemblance to the *chibouk* of the Turks' (Dawson 1880, 149).

Others have chimed in with a similar analogy, but I think that Silberman assumes too many geographic, economic, and cultural ties:

And the *chibouk* or small clay pipe bowl, common throughout the Ottoman Empire - was derived from the traditional types of the native American tribes of Florida and the lower Mississippi Valley, and spread through the agency of French and Portuguese traders to Africa and ultimately to the Near East (Silberman 1989, 228-243).

Baram declares:

The early tobacco pipes in the Middle Eastern part of the empire (rather than in Istanbul) look surprisingly similar to examples in West Africa. The reason may be quite simple: the shape and designs of clay tobacco pipes in the Middle East originated in the styles from West Africa.

The English-style kaolin pipe probably influenced initial styles in the imperial centre of the Ottoman Empire (Baram 2002, 141-2).

There is a thread of truth to this, because a number of clay bowls from Ghana (West Africa) have several similarities to the *chibouk* bowl, but to my knowledge, no one has yet posited a logical relationship between Ghana and the Levant.

Baram also offers a comment regarding manufacture in the same essay: by the late nineteenth century, '(t)he French are manufacturing Turkish tobacco pipes for the Ottoman markets' (Baram 2002, 143). I suspect that if all those Turkish artisans of long ago read this, they would take issue with him. Elsewhere, I read that *chibouk* bowls were exported to Germany to be 'polished and finished with great elegance.' Perhaps, like Baram's claim about the French that I find hard to believe, this second observation might be an urban legend, or this other person confused *lületasi* - meerschaum - with *lülesi*. A more likely scenario than Baram's is the connection between the Ottoman Empire and the Kingdom of Hungary in the eighteenth and nineteenth centuries when the two countries shared a border. The proximity and association of these two peoples influenced Hungarian pipe makers who crafted pipe bowls that closely resembled the shape and style of those made by their Ottoman neighbours. Ample proof of their similarity, what the Hungarians identify as *tajtékcsibuk* (meerschaum pipe bowls), and *cserépcsibuk* (terracotta pipe bowls) is found in several line drawings in Levárdy, *Our Pipe-Smoking Forbears* (1994), and in the many illustrated examples in the retrospective catalogue of the Blaskovich Museum (Haider and Ridovics 2005). Notice the proximate spelling of *chibouk* and *csibuk*.

In this regard, I also believe that there is a parallel between the configuration of the *chibouk* and the earliest Western European pipes, as Alfred Dunhill noted in his book. Austro-Hungarian, German, and Scandinavian meerschaum pipes (and, later, many German, Austrian, and Danish porcelain and wood pipes) were also married to long wood stems similar to those used with the *chibouk*. Those others were collectively called lap pipes, because the smoker sat, squatted, reclined or stood at a distance from his pipe bowl and needed assistance to fill, light and empty it, a rather awkward and cumbersome procedure with such an elongated stem.

Marriage of bowl, 'stick' and mouthpiece

The bowl

The *chibouk* bowl had to be paired with a stem, also an art form - not just any old tree branch or knotty twig - and a mouthpiece. Just as there were varieties in the shape and ornamentation of the bowl to be had, so it was true for the stem, euphemistically called 'stick,' and the mouthpiece (Fig. 7).

The stick

According to Dodd: 'The Turks make pipe-stems of cherrytree, mock-orange, and jasmine wood, the second of which has great power of absorbing the tobacco oil....' (Dodd 1869, 283). Maple, rosewood, and moussa (the Judea tree) were also made into stems. Typically, dark-



Figure 7: Turkish smoker's set in fitted case consisting of chibouk bowl with repoussé silver overlay, three sections of an ebony wood stem, amber mouthpiece, and reaming/cleaning tools (photograph by Darius Peckus).

red stems were cherry from Asia Minor, and rough, light-brown stems were jasmine saplings from Albania. According to Billings, 'Some of the gardens of Turkey and Greece contain jasmine trees purposely cultivated to produce straight stems for these pipes' (Billings 1875, 158). Stems typically measuring a meter or more were for home use. A nineteenth century note describes sticks:

The sticks of which the pipe is composed are of various sorts; the best are the cherry-sticks, which are found finest in Constantinople. The young sticks are trained up straight and strong, but most of those that are largest and handsomest are joined, which is done so neatly that, till smoked, it is impossible to detect the joining; these last a considerable time, and are elegant. Others are made of Jessamine, rose - in fact of any wood - and some are ornamented with silk and embroidery (Anon. 1853).

De Kay comments on the significance of the stick's length:

The trades in which the greatest proficiency is displayed are the coppersmiths, wood-carvers, and pipe-makers.... In no article, perhaps, do the Turks display more ostentation and extravagance than in their pipes. This is carried so far, that for a single amber head we have known the sum of \$300 to be paid, and have even heard a larger sum mentioned.... The rank and station of an individual are in some degree measured by the length of his pipe-stem, which must be of cherry or jessamine of the natural growth. Thus the diplomatic length of a pipe-stem belonging to an officer of the court

cannot be less than six feet; a merchant or trader may sport a *chibook* of four feet; while a *caikgee*, or waterman, solaces himself with a twelve or eighteen inch tube (De Kay 1833, 369-370).

Some 50 years later, Oscanyan offered his rationale for the extreme length of the stick:

The object gained by the length is that the smoke arrives at the lips comparatively cool, and having in its passage deposited the more solid particles in the stem, in a state of purity, and being straight, is easily cleaned; for, contrary to German philosophy, the stem must be kept clean and sweet. Still another advantage gained by the length is, that the pipe may be easily disposed of for the moment, resting by the side or against a table without deranging the tobacco in the bowl, which has a flat bottom, and is, moreover, guarded by a brass tray beneath it to protect the floor from any accident (Oscanyan 1886, 654-655).

From a medical and scientific point of view, most experiments and studies of the common practice of smoking conclude that in pipe smoking, considerable difference exists depending on the length of the pipe stem. In the long-stemmed pipe, the smoke is cooled before reaching the smoker's mouth, and much of the nicotine condenses in the stem. The following may be a true or a spurious claim - absent scientific proof - but according to Hare (1885): 'The different methods of using tobacco are harmful in the following order: chewing, cigarette smoking, cigar smoking, pipe smoking, Turkish-pipe smoking'. In degree of harmfulness, he essentially stated that the Turkish chibouk was way ahead of its time.

Also:

The stick itself is common dog-wood, or cherry, or Jessamine; and as the pipe-maker is always at hand, and will bore a stick in two minutes at any time, it is not uncommon for a host to have branches of roses or other plants loaded with fragrant blossoms bored for pipe-sticks, and handed to his guests fresh from the garden (Anon. 1856).

And at least one observer reports that *chibouk* stems varied with the season:

In summer, too, the *chibouque* of cherry-wood, brought from the Balkan, is exchanged for the lighter jessamine tube of Damascus or Aleppo, covered with fawn-coloured silk and fringed with silver (Bulwer 1832).

And from another source:

In your comings and goings among the cloudy people, the stalls of tobacconists, and dealers in pipe-bowls, amber mouthpieces, and cherry-sticks catch your eye....Property of no little value are superfine pipe-sticks of cherry and jasmine. The cherry-tube, straight as a dart, its smooth bark bright as if French polished; the straw-coloured jasmine, six feet long, without knot or blemish, tempt many a Turk to sin against the tenth commandment (Thou shalt not covet...). Few things so choice five hundred piastres are often offered and refused (Anon. 1858).

For the machine-tool-savvy pipe researcher, Klunzinger provides a very detailed explanation of the stick-maker's drilling technique:

We halt with astonishment before the stall of a workman who is using a strange kind of boring-tool. Holding in one hand a bow something like a fiddle bow, the string of which he has twisted round an upright rod, he gives the rod a rapid circular movement by urging the bow backwards and forwards. In this way a piece of iron wire projecting above the rod, and having a lancet-like point, cuts its way deeper and deeper into the heart of the reed which he holds down on the top of it with his other hand. With a few strokes, which produce a scratching, rattling sound, he produces an excellent tube for a tobacco-pipe. Beside him sits an assistant or brother, the *turner*. The whole of his portable apparatus consists in a foot-board, with two small boards rising perpendicularly from it, between which the object to be turned, be it wood, bone, or amber, is firmly fixed by means of projecting pins. By the bow in his right hand this object is made to revolve on its axis, while his left hand applies the sharp steel chisel that cuts the object smooth. The apparatus is steadied by planting the naked right foot upon two cross-bars, the left upon the foot-board (Klunzinger 1878, 11-12).

Last, turning to Billings again, commenting on pipe sticks:

The wild cherry tree wood, which is the most frequently employed, is seldom free from defects in the bark, and some skill is exercised in so repairing these defective places that the mending shall be invisible (Billings 1875, 157).

The mouthpiece

By now, the Turks were a nation of pipe smokers, and smokers must have their mouthpieces! The moneyed class insisted on bulbous mouthpieces of coral, bone, ivory, or glass and, on occasion, the addition of silken tassels, but the *crème de la crème* of mouthpieces was lustrous red, orange, or yellow amber (Figs. 8 and 9). One reason why the Turks employed amber as a mouthpiece is that they believed that amber was supposedly free of all impurities and would not transmit infections. Another reason, obviously, is amber's natural beauty, availability, and relatively low cost; it was, for all intents and purposes, the principal ornament of the *chibouk* and, in a word, a necessity. 'Sketches of Constantinople' offered this observation:

The mouthpiece of the Turkish pipe, in addition to being formed of amber, is frequently adorned with precious stones, enamelling, or carving, according to the fancy or means of the purchaser (Stone 1844, 113).

Morris makes reference to the desire for amber mouthpieces:

The amber mouth-pieces are dear, and much care is manifested in their selection; their price varies from four to five dollars to hundreds of dollars, according to the quality of the material and the richness with which it is ornamented, some being set with gold and pearl (Morris 1855, 175).

To get a further sense of the value attributed to these mouthpieces, this quotation suffices: 'For a pair of *chibouque* mouth-pieces of moderate dimensions, but well matched as to colour, sums varying from one to two hundred dollars are readily given' (Appleton 1872, 601).

And that was an article published on November 30, 1872! Gautier had this to report:

As to the amber mouthpieces, they are the object of a trade of their own; and which approaches to that of jewellery, by the value of the material and the expense incurred in working it. The amber comes chiefly from the Baltic on the shore of which it is found more abundant than anywhere else. At Constantinople, where it is very dear, the Turks prefer it of pale lemon colour, partly opaque, and desire that it should have neither spot nor flaw, nor vein; conditions somewhat difficult to combine, and which greatly enhance the price of the mouthpieces. A perfect pair of them commands



Figure 8: Ornate filigreed silver and red amber chibouk mouthpiece (photograph by Darius Peckus).



Figure 9: Five amber chibouk mouthpieces--red, orange, and yellow - each a slightly different configuration, each exhibiting a different degree of ornamentation (photograph by Darius Peckus).

as much as eight or ten thousand piastres - from £70 to £90.

A collection of pipes worth 150,000 francs (£6,000) is not at all an unusual thing among the high dignitaries or the richer private persons, in Istantboul. These precious mouthpieces are encircled with rings of gold, enamelled, and often enriched with diamonds and rubies. It is, in fact,

an Oriental mode of displaying the possession of wealth. All these pieces of amber - yellow, pale, or clouded, and of different degrees of transparency, polished, turned, and hollowed, with the utmost care - acquire, in the rays of the sun, shades of colour so warm and golden, as would make Titian jealous, and inoculate with the desire of smoking, the most resolute victim of 'tobacco phobia.' In the humbler shops, cheaper mouthpieces are to be

found, having some almost imperceptible flaw or fault, but not the less perfectly performing their office, or being the less cool and pleasant to the lips.

There are imitations of amber in Bohemian glass, of which enormous quantities are sold at paltry prices; but they are used only by the Armenians and the Greeks of the lowest class. No Turk, who has any self-respect, uses anything but the pure amber (Gautier 1875, 109–110).

Against all this high praise, there is the occasional, more precisely, the rare naysayer about amber, such as: ‘Amber or glass mouthpieces only serve to spoil the smoke, which they render pungent’ (About 1855, 275).

The chibouk: a thing of beauty

When the marriage of bowl, stick and mouthpiece occurred, it was an exquisite wedding ceremony in the eyes of many. A luxuriant description of a *chibouk* is found in Louise Muhlbach’s ‘Visit to The Harem’:

The stem, four feet long, was covered with a gold network interrupted by bands of gold like rings, in which sparkled precious stones of great size; around the amber mouthpiece was a broader band set thickly with superb diamonds; the little head of gold and jewels rested in a saucer of gold upon the carpet, and the rim of this saucer was also studded with diamonds (Muhlbach 1871, 285).

In another relatively early essay, the writer acknowledges that pipes and stems came in several qualities with different levels of ornamentation, because the less wealthy, as I stated previously, also smoked the *chibouk*. Here’s an excerpt from Sonnini:

The pipes of more common wood are covered with a robe of silk tied with threads of gold. *The poor, with whom the smoke of tobacco is a necessary of first rate importance, make use of simple tubes of reed* (my emphasis). The top of the pipe is garnished with a species of mock alabaster, and white as milk: it is frequently enriched with precious stones. *Among persons less opulent, the place of this is supplied by faucets* (my emphasis). What goes into the mouth is a morsel of yellow amber, the mild and sweet savour of which, when it is heated or lightly pressed, contributes toward correcting the pungent flavour of the tobacco. To the other extremity of those tubes are adapted very handsome cups of baked clay, and which are commonly denominated the *nuts of the pipes*. Some of them are marbled with various colours, and plated over with gold leaf. You find them of various sizes: those in most general use through Egypt are more capacious; they are, at the same time, of greater distention. Almost all of them are imported from Turkey, and the reddish clay of

which they are formed is found in the environs of Constantinople (Anon. 1799, 582).

In the aforementioned *Great Exhibition Catalogue* there is a section devoted to the examination of the pipes that Turkey displayed:

There are numerous examples of the Long-pipe, or *Kablioun*, and the Short-pipe, or *Chiboque* (yet another spelling), with the Cherry-tree, Jasmine, Wild plum, and Ebony-tubes; and likewise the crude gimblets, with which these tubes, five feet or more in length, are bored...The wild cherry-tree, which is principally used, seldom occurs free from defects in the bark, to repair which, so that the reparation cannot be discovered, is the chief difficulty. There are examples of *Lulés* or Pipe-bowls used with these tubes...They are very graceful in form, and are, in some cases, ornamented with gilding, but as the Turk prefers a fresh bowl each time, the plain ones are chiefly employed on the score of economy...The *Imames* or amber Mouth-pieces exhibited in the Turkish Section surpass those of any other in splendour (Great Exhibition Catalogue 1852, 672).

Thirty years later, a visiting rapporteur had this to say about an exhibition of tobacco pipes at the Museum of Science and Art in Edinburgh, Scotland in 1880:

The Turkish case is especially attractive, resplendent as it is with rich amber, gold and precious stones, of which the bowls and stems consist, or with which they are adorned. Here is the biggest pipe in the collection - the stem, which is embroidered with silk and gold, being 5 ft. 8 in. in length (Anon. 1880).

These many citations reinforce the notion of the Turkish pursuit of, and penchant for, luxury and ostentation in their smoking implements.

Beyond the bowls, pipes, and mouthpieces illustrated in this article, the reader can find other chibouk bowl configurations illustrated at a number of Web sites and on exhibit in a number of museums (see Additional note below page 67).

The pipe bazaar

The following evidences that many who travelled to Turkey usually found time to visit the bazaars, especially those stalls vending pipes. The aforementioned Dr. Murray offered this colourful description of Constantinople’s activity in the city’s bazaars:

The manufacture and sale of all the appliances and means to boot, necessary for smoking, occupy about a third or a fourth of all shops and workmen in Constantinople. There are the *Tootoon*, or tobacco-shops; the *Timbuckee* shops for *nargille* or

water pipes; shops for the sale, and workshops for the manufacture of the bowls, ditto for the pipe-sticks, ditto for the amber mouth-pieces and their tubes. Then there are manufacturers for the glass, for the brass, and for the leather appliances of the *nargille*, for the brushes to clean, and the cakes of perfumes charcoal to light the *nargille*; add to this, manufacturers of coffee-cups, coffee-pots, *chibouk* stands, makers and sellers of tobacco-bags, &c., and we may well believe that a fourth or a fifth of all the industry of Constantinople vanishes directly or indirectly in - smoke (Murray 1871, 82–83).

This account of a Turkish pipe bazaar contains an exceptional level of detail from a casual observer:

We went thence...to the pipe-stick bazaar, where I intended to be a purchaser both of amber and cherry sticks. Of the former there are two sorts; the white, creamy, or lemon-coloured amber is the most valuable; and a large mouth-piece of the very purest is sometimes worth 5000 or 6000 piastres, equal to about 50*l.* or 60*l.* sterling. The second or yellow kind, being more common, is comparatively little esteemed, for the perfection of this article consists in its being free from flaws, cracks or spots; and if the tube of wood can be seen through the amber, it is considered as very inferior in a Turk's estimation. There is a third sort, which is valueless from its transparency. It is either real or factitious, and often consists merely of the scrapings and refuse morsels, melted into lumps, and manufactured into cheap mouth-pieces.... The cost of these generally exposed for sale varies from 20 to 1500 piastres, and when one of a higher price is required, it is found in the possession of some wealthy Turkish or Armenian merchant (Auldjo 1835, 57).

Every conceivable shape, size, and finish of bowls, stems, and mouthpieces were for sale at the local speciality shop, the *chibouk* bazaar. In such a shop:

They (pipe stems) are about five feet long, and form the real *chibouk* that the Turk loves...and rows of mouthpieces, looking like sucked barley sugar, golden and transparent. The amber is all shades of yellow, from opaque lemon to burnt saffron. Some of those more shiny ones are only glass, the dearer ones have little fillets of diamonds round their necks, and are worth a purse full of piastres. Then there are dull green ones for cheap pipes (Littell 1860).

As a visitor to a pipe bazaar who took notice of the assortment of smokables for sale, Edmondo de Amicis described it thus:

The eye dwells fondly upon bundles of *chibouks*, with sticks of cherry, jasmine, maple and rosewood;

mouth-pieces of yellow amber from the Baltic, polished and lustrous as crystal, set with rubies and diamonds, and of many shades of colour (de Amicis 1896, 78).

This is another view of the pipe bazaar:

Pipe-bowls of painted clay, with stems a man's length, and mouthpieces whereon half the wealth of the happy smokers is expended; great globes of priceless amber, set with jewels and hopped with gold - it is thus that the cool incense of the *latakia* approaches the lips of him who gives his soul to peace and the extreme delight of the *chibouk* (Stoddard 1881, 94).

And for added emphasis, I offer the following:

As for the pipe-makers - busy among their stacks of jasmine, their heaps of rose-stems, their bundles of cherry-sticks, and their crates full of earthen pipe-bowls, red or fawn coloured, and more or less gilded and valuable, their amber mouthpieces, and their water-pipes with flexible tubes, vases of Bohemian glass, and jewelled inhalers - they are truly ingenious and prosperous. They drive a good trade in a land of smokers. Those amber mouthpieces range in value from eight pounds to about half a sovereign. I do not mean those extravagant temptations yonder, peeping from the coffer, and ringed about with a double circle of brilliants - but the plain ones, such as merchants use. The diamond-adorned pipes are for the lips of *seraskiers* and *capitan pachas*, wholesale robbers who can afford to invest some thousands sterling in their smoking apparatus. But the plain mouthpieces are handsome enough, great semi-transparent knobs, like small apples, perforated for the admission of ambrosial vapours. The best are of white amber; we seldom see white amber at home, for the Turks buy it up, having a prejudice against the yellow variety, which confines it to the use of economical smokers. There are glass mouthpieces, too, designed for those poor Lazes and Anatolians (Chambers 1861, 237).

In 'From Pera to Bucharest' there is this:

Then we got into Pipe Street; so christened from the occupation of its inhabitants, who are seen sitting in their open shops, which are exactly like wooden boxes with one side taken out, kneading and moulding red clay, and gilding and carving it with much cunning, and fashioning cherry and jasmin sticks, and fitting mouthpieces of glass and amber, and so composing the *tchibouk* - instrument well beloved by Turks, and well enough suited to a sedate people, sedentary in habits, and composed in motions (Anon. 1857, 207).

Each account of visitors to Turkey seems to portray the same general sense of wonder when visiting the bazaars:

Another street contains shops for the manufacture and sale of the *chibouque* and its component parts, the mouth-piece, stick, and tobacco-holder. The last is formed of red earth and shaped like the bowl of a common English pipe, but somewhat larger: the sticks are about five feet in length, of cherry or Jessamine wood; the straightest and best bear a high price; but the luxury of the Moslim is chiefly manifested in his mouth-piece, made of amber, the beauty of which consists in its paleness and opacity. The price of a *chibouque* knows no limit, as it may be set with diamonds and other precious stones to any extent (Elliott 1839, 389).

Mention was made earlier that *chibouk* bowls were also made in Egypt. This is the observation of a visitor to a Cairo pipe bazaar:

Here, for instance, is a Grand Vizier in a gorgeous white and amber satin vest, who condescends to retail pipe-bowls, - dull red clay pipe-bowls of all sizes and prices. He sells nothing else, and has not only a pile of them on the counter, but a binful at the back of the shop. They are made at Siout in middle Egypt, and may be bought at Algerian shops in London almost as cheaply as in Cairo (Edwards 1890, 9–10).

The smoking ritual

In 'Persian and Turkish Tobaccos,' Oscanyan considers the pleasures of the *chibouk*:

Certainly, then, a Turkish *chibouk* is unequalled as an implement for smoking. It is the very essence of luxury, and no wonder the Turks repose for hours on their silken couches, and recline on their fluffy cushions and puff and puff again 'ambrosial gales.' Indeed, the pipe is their all in all - it is their 'eye-opener' on awaking, and their 'nightcap' before retiring. The women enjoy it as well as the men - in fact, everyone is a smoker. It is considered by all the Orientals that 'a pipe and a cup of coffee is a complete entertainment' (Oscanyan 1886, 655).

In confined areas, the *nargileh* was more convenient to smoke, because it was handier for small rooms. To be comfortable, a *chibouk* puffer required an orbit of about five feet. To observers, the *chibouk* thrown on a pillowed divan or ottoman symbolized the grand tour and a half-concealed love of tobacco. In the retinue of servants to the richest of the rich, the pasha, was a *çubukçu*, a pipe-butler, responsible for handing out pipes to visitors, and a *çubukçubasi*, a chief pipe-steward who, assisted by the *atesçi*, the fire stoker, held, filled, and lit the pipe; they were the most showy servants of the finer Turkish households. The custom would also mandate that this servant place a small copper pan on the floor in which

the pipe bowl would rest, and then, with a proper *salaam*, hand the stem to his master or his master's guest. In a typical Turkish coffee house, a pipe-man was responsible for handing out pipes to the visitors. And to sum up by way of that anonymous author of the article, 'Oriental Smoking' that was cited in the introduction:

The pasha should possess many (pipes), never use the same for two days running, change the bowl with each pipe-full, and let the *chibouque* be cleaned every day, and thoroughly washed with orange flower water. All this requires great attention, and the paucity and cost of service in Europe will ever prevent any one but a man of large fortune from smoking in the Oriental fashion with perfect satisfaction to himself (Anon. 1832, 256).

For about 400 years, smoking, to a Turk, was considered a necessity, but fast-forward to the 21st century, and things are quite different today for all Turkish smokers... a seismic change in public policy and attitude! According to Hansen (2009), the initial instalment of a smoking ban went into effect in May 2008 that prohibited smoking in taxis, malls, and offices and on the Bosphorus ferries. In July 2009, all enclosed establishments had to ban tobacco products. The manager of Ali Paşa Narghile, Faruk Taş, responded: 'I can understand banning cigarettes, but this is a water-pipe garden. This is our culture.'

Literary fascination with the *chibouk*

In this part of the world, it is said that Oriental poets allude to coffee, opium, wine, and tobacco as the four elements of the world of enjoyment, or the four cushions of the sofa (or couch) of pleasure. This, perhaps, explains why the *chibouk* is found in so much literature. It gets honourable mention in various venues and formats. For example, in Bulgaria, New Year's Day is called *Chibouque-gunu* (Switch Day). There's a French song written by Louis Jourdan, '*Le Tchibouk*,' a ballad by Thomas O. Davis, 'The Sack of Baltimore,' and Anton Chekhov's short story, 'The Beauties.' While the movie adaptation of Nikos Kazantzakis's book, *Zorba the Greek*, did not illuminate this pipe, the author makes reference to the contemplative Zorba reminiscing about his grandfather smoking a *chibouk*. There's the '*Pas de Chibouque*,' an exotic ballet interpretation of Thomas Moore's 1817 prolonged reverie, *Lallah Rookh*. And a host of assorted other literary works that placed the *chibouk* in prominence as, for example, an 18-page quatrain, 'Commerce' dedicated to describing the exhibits to the 1862 International Exhibition:

Pipes of all shapes and kinds may now be seen;
Pipes such as haply ne'er before have been:
Chibouk, narghilla, hooka, meerschaums, there;
Wondrous display, - as numerous as rare (Evanson 1868, 33-34).

Lord Byron's 'The Corsair,' 'The Smoke Traveller' by Irving Browne, 'The Turkish Pipe' by C. M. Sawyer, 'The Odalisque' by Bayard Taylor, and '*Chibouque*' by Francis

S. Saltus, about a pasha, his palace, and his pipe. One poem, in particular, resonates:

And it's oh, to be a Turk,
To sit in a harem snug,
All day without any work,
On an elegant Persian rug,
And smoke a *chibouk*, with half-shut eyes,
And dream of the *houris* (female spouses of the righteous) in Paradise! (Shoemaker 1898).

A more hyperbolic characterization of the *chibouk* is found in a manuscript written about 1840 by Henry Forrester:

Even the ugliest Turk, with the most harem scarem countenance in the world, becomes soon as his lips kiss the smooth amber of his soulsoothing *chibouque*, as amiable and composed as a tortoise shell Tom Cat on a hearth rug, purring a base to the tenor of a copper tea-kettle (Forrester 1947, 59).

A final word

One interesting take away from this essay is a discriminating point about the *chibouk*'s construction, as Goes recounts: 'The eastern Mediterranean is the only region where the ceramic shank pipe, with a stem of different material, was originally used (Goes 1993, 64). Goes's emphasis, I believe, is on the word 'originally' - not the word 'only' - because, at a later time, many English clay pipe manufacturers, Crop in particular, and several French clay pipe makers produced pipes that were wedged to reed, hard rubber and buffalo horn stems.

Since the publication of Bakla's book in 1993, many students of the ceramic arts, researchers, historians, and archaeologists of the Levant have taken a keen interest in the pursuit of further understanding of this native craft. In fact, since 1980, these pipes have been used as a new archaeological dating tool in the Aegean area. For additional reading, I commend any of the books and monographs that address in part or in their entirety, the *other* Turkish pipe. And if the reader is *really* serious about wanting to know more, read James Augustus St. John, *Egypt and Mohammed Ali; or Travels in the Valley of the Nile* (Volume II, 1834), an oft-quoted, much-respected history of the country. It includes a table, 'The Turkish Pipe, and Its Different Parts,' listing every component of the *chibouk* in Arabic, phonetic English, and English, accompanied by this introduction:

The Orientals, being great smokers, regard their pipes as matters of considerable importance, and have bestowed on each part of the apparatus a distinct name. To have collected the whole of the fumigatory vocabulary might have been an affair of some labour; but I subjoin the principal names for the benefit of lovers of smoke (St. John 1834, 590).

For the collector of *chibouks*, for the pipe historian, for the ceramicist or pipe artisan who might produce a *chibouk* facsimile one day, discovering this arcane information in St. John's book... well, it just doesn't get any better than this!

I conclude with a passage from *Account of the Centennial Celebration, at Danvers, Mass.*, June 16, 1852:

Then followed a Turkish tent or harem, with the grand Sultan and his family, which consisted of four wives and eight children, in the full dress of the in-door costume; the Sultan quietly enjoying a smoke from his *chibouk* as he passed along, while his wives were as happily engaged with the smaller Turkish pipes (Anon. 1852b, 109; *kadin çubuğu*, a woman's pipe, I believe).

Had I been a cub reporter for a local newspaper covering this event in, of all places, Massachusetts - pad and pencil in hand, *sans* Kodak camera (not yet invented) - I would have written this human-interest story using the following alliterative headline: 'Stylish Sultan and Sweethearts Synchronize Smoke at Sunday Social'!

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Additional note: where to see collections of *chibouks*

Chibouk bowls and bowl shards can be seen at the Municipal Museum and the Topkapi Sarayi Museum, Istanbul, the Maritime Museum, Alexandria, Egypt, the Soap Museum, Sidon, Lebanon, the Regional Historical Museum, Kyustendil, Bulgaria (part of the Ottoman Empire until 1878), the West Moravian Museum in Trebic, Czech Republic, and the Museum of Macedonia, Skopje, Republic of Macedonia (tools related to *chibouk*-making). It's likely that through the years, enough old *chibouks* and bowls have been discovered to start a handful of Turkish antiques merchants in business, and as is readily seen from the several illustrations in this article, over time and with patience, one could amass quite an interesting assortment of yesterday's *chibouk* bowls. Yet were the manufacture of the Turkish *chibouk* revived today, I'd venture that it would appeal to only tourists and kitsch collectors.

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