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Edited by David A. Higgins

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

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

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

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## EDITORIAL

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

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

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

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

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

*David A. Higgins*  
*Principal Editor*

# JAPAN

by Barnabas T. Suzuki

## Introduction

As discussed in the *Pipe Year Book* by the author (Suzuki 2001, 2002 and 2003a), the first introduction of tobacco smoking into Japan in the form of rolled tobacco was made by Portuguese before 1576. Pipe smoking seems to have been introduced by a Dutch seaman in 1585/6. Before the supply of clay pipes became sufficient in the Netherlands, Dutch sailors carried pipes with a metal bowl and a metal mouth piece linked with a wooden stem.

To date, almost ten thousand fragments of Dutch clay pipes have been excavated, including approximately 3,000 bowls, mostly at the site of the Dutch trading post (Dejima) in Nagasaki. More than 50% of them are dated 1700-1740. Less than 2% dated 1640 to 1670 (Figures 1 and 2).

Dating	Number of pieces	Percentage
1640-1670	27	1.7 %
1670-1690	42	2.6 %
1690-1710	243	15.1 %
1700-1735	415	25.9 %
1730-1740	587	36.6 %
1740-1860	290	18.1 %
Total	1,604	100 %

**Figure 1:** Pipe fragments excavated at the site of the Dutch Trading House 1996-1997 and 1998-1999 (after van der Lingen 2002).

Until about 1641, Dutch traders stationed in Japan smoked Japanese metal pipes (*kiseru*) and probably supplied these pipes also to their colleagues in Taiwan and other trading posts in Southeast Asia. In this way, Japanese pipes with a small metal bowl were propagated in these areas.

In addition to Dutch traders, Japanese trade ships also started to visit these Southeast Asian countries from the latter half of the sixteenth century and there were at least seven Japanese towns in those areas. The supply of tobacco and *kiseru* to those expatriates was carried out by Japanese, Chinese or Dutch merchant ships until 1636, when Japan closed her doors not letting any Japanese ship go out or return. Only Dutch ships and Chinese ships were allowed to continue trade with Japan (Suzuki 2002).

The main reasons for Dutch expatriates in Japan shifting from *kiseru* to clay pipes are:

### 1) Cost

Between 1641 and 1730 the cost of a silver *kiseru* was 173 to 303 times that of a clay pipe and seven times that of copper or bronze *kiseru* (Suzuki 2003a, 63; Suzuki 2003b, 74). It is said that the annual consumption of fragile clay pipes by a Dutch seaman

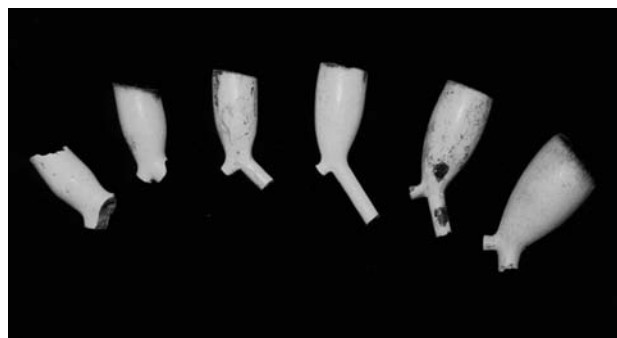
in the seventeenth to eighteenth centuries was about 10 pieces or more (Suzuki 2003a, 65; Jacob 1991, 40).

### 2) Quality of smoke

Clay pipes absorb the moisture and juice of tobacco and give a better smoking quality, while metal bowls of *kiseru* lack these features. It seems that the quality of smoke with a metal pipe was less attractive to Dutch merchants.

### 3) Maintenance

Unlike clay pipes, metal bowls do not absorb tobacco juice and moisture, and frequent cleaning of *kiseru* was required.



**Figure 2:** Dutch clay pipes excavated at the site of the Dutch Trading House in Nagasaki (City Board of Education of Nagasaki), photograph by B. T. Suzuki, 2001.

## The Japanese Use of Clay Pipes

By the time Dutch clay pipes started to be seen in Japan after about 1640, use of *kiseru* had already become very popular. The workmanship and design of some of these *kiseru* had already reached a high level and cheap looking and fragile clay pipes did not attract smokers in Japan. There are records that Dutch traders gave clay pipes to warriors (samurai) of low class and some of these have been excavated in Tokyo, but there is no sign in most of the bowls that they have ever been smoked. It is clear Dutch clay pipes were treated as novelty items but not for actual use.

Simple clay or earthenwares (baked in a relatively low temperature kiln) were made in Japan for specific uses, for example, in some religious ceremonies, to dry salt or for a clay dish throwing game. Hard earthenwares, stonewares and porcelains made in the high temperature kilns were more commonly used for other purposes. There are also several examples of clay or porcelain pipes having been manufactured in Japan between the seventeenth and twentieth centuries.

### 1) *Oribe kiseru* (Suzuki 1999, 140, 144 & 145)

Late in the sixteenth century, *Oribe Furuta* (1543-1615; master of the tea ceremony and famous for his unique designs of porcelain tablewares) introduced new designs of porcelain wares, often with a green glaze, which

continued to be popular until the middle of the seventeenth century. *Oribe* also made ceramic pipes with a unique shape and with the mouthpiece often bent upwards. These *Oribe kiseru* were only made until the middle of the seventeenth century. Later in the eighteenth and early

nineteenth centuries replicas of *Oribe* wares started to be seen in Seto, but not many of the *Oribe kiseru*.

From its shape and design, the author presumes that the *Oribe kiseru* was made as an ornamental purpose for the



**Figure 3:** *Oribe kiseru*, unsmoked c1610-1640 (B. T. Suzuki Collection).

tobacco *bon* (Suzuki 2004a) used for the tea ceremony. Because of its limited use, the total quantity manufactured was not large; a surviving complete specimen is very rare today. The author has not seen any of *Oribe kiseru* with signs of smoking in the bowl.

## 2) *Karatsu bowls*

There are some other ceramic bowls of the *Edo* Period (1600-1867) found today but in many cases without any sign of having been smoked. The following pictures show some examples. *Karatsu* is one of the districts famous for ceramic and porcelain wares and started manufacture during the period 1573 to 1593.

The *Karatsu kiseru* in Figure 4 was excavated at the Katsuyama-cho site in Nagasaki in 2001 from an early seventeenth-century layer.

The source of the two specimens shown in Figure 4 is unknown but they are of a very similar make to *Karatsu*



**Figure 4:** Unsmoked early seventeenth century ceramic bowl from the *Karatsu* kilns, City Board of Education of Nagasaki; photograph by B. T. Suzuki, 2002.

ceramic. It is most likely that some kilns tried to make ceramic pipes (*kiseru*) but did not gain popularity and production did not continue.

## 3) *Earthenware kiseru bowls in Aomori*

Some primitive *kiseru* bowls were excavated in Aomori Prefecture in 1981. Aomori is the northernmost area of Japan's main island and the site of the excavation



**Figure 5:** Other examples of ceramic *kiseru* (B. T. Suzuki Collection).



**Figure 6:** Early seventeenth-century clay pipes excavated in Aomori, photograph by B. T. Suzuki, 2007.



**Figure 9:** Unsmoked bowl, length 25mm.(Prefectural Board of Education of Aomori), photograph by B. T. Suzuki, 2007.



**Figure 7:** Unsmoked bowl, length 35mm. (Prefectural Board of Education of Aomori), photograph by B. T. Suzuki, 2007.



**Figure 10:** Unsmoked bowl, length 28mm. (Prefectural Board of Education of Aomori), photograph by B. T. Suzuki, 2007.



**Figure 8:** Unsmoked bowl, length 23mm. (Prefectural Board of Education of Aomori), photograph by B. T. Suzuki, 2007.



**Figure 11:** The only kiseru excavated at the site (ko'hone shape, bronze), early seventeenth century. (Prefectural Board of Education of Aomori), photograph by B. T. Suzuki, 2007.

(Aza-Hama-dori, Oaza-Odanosawa, Higashi-dori Mura, Shimokita Gun, Aomori Prefecture) is a small village facing the Pacific Ocean.

Excavated fragments from the site include:

- 159 porcelain pieces.
- 40 metal pieces.
- 27 stone wares.
- 1 metal *kiseru* bowl (bronze) of early seventeenth century date.
- 4 bowls of clay *kiseru*.
- 6 fragments of *kiseru* stems.

Figures 8, 9, and 10 take the shape of the *ko'hone* type of *kiseru*, which is similar to the bronze *kiseru* excavated at this site. *Ko'hone* was a typical shape until the end

of the seventeenth century, where the bowl and shank resemble the flower of a water plant called *ko'hone* (*Nuphar japonicum* or *Nuphar pumilum*). All clay pipes excavated here are unsmoked and their workmanship is very primitive, apparently not by professional hands. There is no other case of similar pipe bowls excavated in this area or any other part of Japan.

The area was very thinly inhabited in the seventeenth century, but known for producing *hiba* timbers for building houses and ships. *Hiba* (*Thujopsis dolabrata*, a member of the cypress family) timbers were transported by ship to the southwestern part of Japan. Structural remains including the smith's forge site and iron nails for ship building imply that the site was used for repairing trading ships visiting this area. Seventy percent of the porcelain pieces



Figure 12: *Kotoh kiseru* (late nineteenth century), unsmoked (B.T. Suzuki Collection).



Figure 13: *Seto ceramic kiseru* (during the World War II); B.T. Suzuki Collection.



excavated are from Karatsu. There was no production of porcelain or ceramic wares in this area in the seventeenth century.

There was one bronze *kiseru* of *ko'hone* shape excavated at the site which is the only metal *kiseru* here. In the early seventeenth century the supply of metal *kiseru* was not yet sufficient, especially in a remote area like this site. It is possible that workers stationed at the site waiting for trade ships to arrive might have tried to make clay replicas of a metal pipe (*kiseru*) without success.

#### 4) Ornamental *kiseru*

Occasionally, an ornamental or novel *kiseru* made of porcelain is found, such as the example shown in Figure 12. This *Kotoh*-porcelain *kiseru* (late nineteenth century) was manufactured at the eastern shore of Lake Biwa not far from Kyoto. *Kotoh* in Japanese means 'lake east'. This is one of the typical examples of ornamental *kiseru* not actually used for smoking.

#### 5) Seto ceramic *kiseru*

In the twentieth century, ceramic *kiseru* again came into the picture, this time for practical use (Figure 13). During World War II given the shortage of metal due to the large consumption for weapons, ceramic *kiseru* started to be manufactured. When the war ended, their popularity quickly disappeared. These were mostly manufactured in the Seto area,

These *nobe-kiseru* (*kiseru* with the bowls, stems and mouth pieces made from the same material as opposed to ordinary *kiseru* (called *rao-giseru*) which consisted of a metal bowl and a metal mouthpiece linked with a bamboo stem) were found after the War at one of the warehouses in Seto which survived the American bombing. Both bowls and mouthpieces are glazed.

## Conclusion

As discussed above, ceramic or porcelain pipes never gained popularity in Japan except for some ornamental purposes and their production was extremely limited. The major reason for this seems to be their fragility.

Except for the Aomori bowls, most of them were manufactured with a high temperature kiln and moisture absorption is much less compared to European clay pipes. The smoking quality of metal pipes with Japanese tobacco was not a major issue. The bowls of Japanese metal pipes (*kiseru*) continues to be very small even today. By the middle of the seventeenth century tobacco leaves were coarse cut and pipe bowls were made with larger diameters for easy filling. When tobacco shredding became advanced to meet the demand for much more finely cut tobacco, the size of a *kiseru* bowl was considerably reduced. After several puffs of very finely cut dry tobacco (Suzuki 2004b, 24), ashes are knocked out and a pinch of new tobacco is filled in the bowl for the next smoke. With this procedure, moisture does not condense in the bowl and the heat of the

bowl does not increase much. The type of tobacco used for metal *kiseru* does not require moisture absorbent clay pipes.

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