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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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SUBMISSION OF PAPERS

The Academy welcomes the submission of original papers that fall within the remit of this journal and which make a valid contribution to knowledge. Further details relating to the format and content of submissions can be found at the back of this journal.

ADDITIONAL COPIES

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

REVIEWS

Tonpfeifen in Bayern (ca. 1600-1745). By Natascha Mehler. Zeitschrift für Archäologie des Mittelalters, 22. 423 pages, illustrated. Bonn: Dr Rudolf Habelt GMBH, 2010. ISBN 978-3-7749-3586-6. EUR 120.00€

In 2010 Natascha Mehler's dissertation on Bavarian pipes was published. At the time Natascha started her investigation Bavarian pipes were considered by many researchers to be Dutch imports. In this impressive study the author manages to establish not only a typology and chronology for the Bavarian pipes, but also to prove that in Bavaria pipe production took place in at least seven centres: Abensberg, Passau, Kröning, München, Amsberg, Coburg and Nürnberg. The combination of historical sources from diverse archives, the systematic investigation of 9427 pipe fragments with archaeological methods and the use of chemical data (Röntgen fluorescence analysis) to establish the origins of the clays that were used for the production of the pipes has proved to be an interesting method for a fundamental analysis of the origin and the chronology of these pipe fragments.

The author describes the development of clay pipe production in connection with Bavarian tobacco politics and regulation in the seventeenth and the first half of the eighteenth century. This is most important in order to interpret the archaeological findings.

From 1601 on, it is proved that there was tobacco consumption in Bavaria. As tobacco consumption increased the Bavarian Electors felt that this improper use of tobacco should be banned. By 1652 regent Maria Anna introduced the first ban on smoking. As the prohibition was hardly effective, in 1675 a tobacco and pipe monopoly was established fitting in with the mercantilist politics of that time. Called Appalto the Bavarian tobacco and pipe monopoly lasted in different forms from 1675 to 1745. It was interrupted between 1717 and 1727 and it was briefly revived between 1769 and 1772. The intention of the Bavarian rulers was to support the local economy and to increase local production. It was supplemented by a restriction of the importation of foreign tobacco and pipes and by imposing high protective duties on the few foreign pipes and tobacco that were still allowed to come in.

The monopoly was carried out by private businessmen, the so called *Appaltators*, who rented the monopoly. Under this monopoly only the *Appaltators* were allowed to organize clay pipe production within the realm of the Electorate. As the control of the monopoly was very difficult in Bavaria with all its enclaves as imperial free cities, archduchies and other enclaves, it was important to the *Appaltators* to have their Bavarian pipes marked in an easily recognizable way. So for example the pipes from the time of the most famous *Appaltator*, Johann Senser were often marked on the bowl with ISC or IS in big letters.

Establishing a typological and chronological classification of the Bavarian pipes could not lean on the classification of Dutch pipes and also a classification with the help of old price lists could not have been applied. Consequently the author first started to establish a typology free of chronological interpretation. The chronological non-linearity of Bavarian clay pipes was a big difficulty for the classification. Only the pipes with moulded letter marks, the abbreviations of the names of the *Appaltators*, could be well dated as the periods during which the *Appaltators* had their monopolies are well known from archival sources. The Bavarian clay pipe chronology is to a great part built upon those dates. Other archaeological methods were used for dating of pipes without marks. The author distinguishes two phases in clay pipe production in Bavaria, before and after the start of the monopoly in 1675. Prior to this date pipes were produced in potters' workshops. It is not clear whether this form of production stopped totally with the beginning of the monopoly. But it did anyway to a great extend as the pipes should be marked to prevent fraud and production should be well controlled by the successive *Appaltators*.

Natascha Mehler has established new methods in the typological and chronological classification of clay pipes. The multi disciplinary approach has proved to be most effective and this dissertation can be regarded as an example for research on regional pipe assemblages that can't be dated with the help of well known productions. What is more, an unknown part of pipe history is unravelled. The presentation of Bavarian pipes is important as it shows the limits of Dutch influence on the pipe production in that part of Germany due to historical developments. This study has already proved to be important for the study of certain types of Bohemian pipes that occur in Bohemia as well as in Bavaria. More research is required on central European pipes to investigate the correlations in production in this region.

Ruud Stam

Jan van Oostveen and Ruud Stam, 2011, *Productiecentra van Nederlandse kleipijpen – Een overzicht van de stand van zaken*, Pijpelogische Kring Nederland (ISBN 978-90-801138-4-8).

This latest study of the Dutch pipe making industry, entitled 'Dutch clay pipe production centres – an overview of current knowledge', is nicely presented in a soft bound A4 format of 170 pages, with the text set in double columns and full colour illustrations throughout. This study draws on nearly 25 years of research that have taken place since the last review of the industry, *De Nederlandse kleipijp*, was published by the Pijpelogische Kring Nederland in 1988. Since that time a number of new production centres have been discovered and further information has been found about those that were already known, particularly with regard to the marketing areas of

these various centres. This new book draws together both the pre-existing information and new research to provide an up-to-date account of the Dutch pipe making industry. The first part of the book (pages 5-31) is entirely in Dutch and provides an introduction to the study of Dutch pipes, an overview of the introduction of tobacco and pipes to the Netherlands, the production methods employed to make pipes and the marks and styles that were produced. There is then a section looking at the trade in Dutch pipes from the late sixteenth century onwards and a bibliography containing a useful list of publications on Dutch pipes.

The main part of book (pages 32-170) is given over to a description of 52 different pipe making centres in the Netherlands. The format for each description is the same, with the text being arranged under five standard headings and with an English summary at the end. Each entry starts with a location map and goes on to describe that particular centre, with representative photographs to illustrate the styles of pipe and mark that were used there. A general account of the pipemaking history of each place is given under the first heading, sometimes with a graph to show the changing numbers of pipe makers working there. The products and bowl forms are then described, followed by details of the marks used and the distribution of products from that centre. The entry ends with a list of the pipemakers recorded in each place (except Gouda) and, finally, an English summary.

This is an easy book to use and provides a comprehensive overview of pipe making right across the Netherlands. The numerous illustrations give a fair idea of the range of material that was produced while the good quality photographs convey the nature and finish of the pipes themselves. The inclusion of a makers' list for each centre is very useful when considering the industry in that particular place, but the downside is that it will make the lists rather tedious to access for anyone trying to identify a mark from an unknown source. In order to do this, it will be necessary to trawl through each of the 52 entries to try and find a match. One solution would be to have a single database of all makers that could be sorted in a variety of ways (for example, by name, place or date) – but this is perhaps something that needs to be compiled, accessed and maintained digitally, perhaps through a website.

One or two small niggles are the failure to provide English summaries of the introductory sections, which would have encouraged a wider audience to access the volume, and fact that the bowl forms and marks are not presented to a standard scale. While it is difficult to control the size of digital images in a publication, this is an issue that can easily be addressed by including a scale in each shot, and the use of scales with all photographs and the reproduction of bowl forms at 1:1, with mark details at 2:1, should certainly be encouraged as 'best practice'. There is a lot to be said for illustrating bowl forms at life size, since this not only conveys an accurate impression of the piece but also allows other finds to be directly compared with the published example.

These minor quibbles aside, this is a very well researched and presented piece of work. It provides an comprehensive account of all the Dutch pipe making centres and one that is presented in a systematic way so as to make the information on each easily comparable. The illustrations present a broad range of Dutch bowl forms, marks and decorative schemes, as well as kiln material and occasional shots of pipe making locations or associated ephemera. This will be an essential volume for anyone with an interest in the Dutch pipe making industry or who wants to identify Dutch material in their collections.

The book costs 32.50 Euros, plus postage. An order form and payment details can be found on the website at www.productiecentra.tabakspijp.nl.

David Higgins