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DE LA PIPE**



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Anna Ridovics and Peter Davey

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CONTENTS

INTRODUCTORY PAPERS

Foreword by <i>László Csorba, Director of the Hungarian National Museum</i>	iii
Editorial by <i>Anna Ridovics and Peter Davey</i>	v
Opening address at the 25th Annual Conference of the Académie Internationale de la Pipe, Debut of the Exhibition: The Gift of the White Goddess, at the National Museum of Hungary, October 8, 2009 by <i>Ben Rapaport</i>	vii

PAPERS ABOUT HUNGARIAN PIPE HISTORY

Clay pipes in Hungary from the seventeenth century: ten years on by <i>Gábor Tomka</i>	1
Clay pipes in the eighteenth-century Hungary by <i>Szabolcs Kondorosy</i>	13
Clay pipes from Eger Castle by <i>Emese Varga</i>	21
Pipes from the time of the Turkish occupation in the collection of Wosinsky Mór Museum by <i>Attila Gaál</i>	33
Deception: clay-pipe-faking workshops in Körmend in the first half of the nineteenth century by <i>Zoltán Nagy</i>	53
An interesting monument to the memory of Debrecen pipe-making: the pipe-pot by <i>Emőke P. Szalay</i>	73
Meerschaum pipes in eighteenth and nineteenth-century Hungary by <i>Anna Ridovics</i>	77

ARCHAEOLOGICAL PAPERS FROM NEIGHBOURING COUNTRIES

The collection of Ottoman pipes from archaeological investigations in the north black sea area of the Ukraine by <i>Svitlana Biliaieva</i>	97
A brief introduction to clay pipe finds in Croatia with special attention to local pipes found at Fort Čanjevo in the Kalnik Hills by <i>Luka Bekić</i>	113

Pipes from Petrovaradin fortress, Serbia, in the collection of Novi Sad City Museum <i>by Divna Gačić</i>	121
Ottoman tobacco pipes from the National Museum of History in Sophia, Bulgaria <i>by Vladislav Todorov and Nikolay Markov</i>	131
The Partsch pipe factory in Theresienfeld, Austria <i>by Albert Halmos</i>	141
A sample of the clay pipe production at Theresienfeld, Austria <i>by Peter Davey</i>	147

REVIEW

Jan van Oostveen and Aad Kleijweg: <i>Tabakspijpenijverheid in Schoonhoven</i> <i>by Ruud Stam</i>	171
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CONTRIBUTORS TO THIS VOLUME	173
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GUIDELINES FOR CONTRIBUTORS <i>by Dennis Gallagher</i>	175
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Clay pipes from Eger Castle

by Emese Varga

Introduction

The István Dobó Castle Museum of Eger keeps thousands of clay pipes. Excavations started from the 1860s (Ipolyi 1865, Pataki 1934) and many more and more beautiful pipes turned up from the Turkish era and also from modern historical times. The materials were not only found during excavations: "Wherever you kicked once in the ground in the castle, a pipe turned up" - as some of the oldest employees of the castle recall their memories of childhood.

In 1963, Béla Kovács created Hungary's basic typological system of pipe research on the basis of about 700 pipe artefacts found between the two world wars (Kovács 1963). After this, nobody dealt with the pipes in Eger, even though during the last 50 years more than 6000 clay pipe pieces have been taken from the excavations into museum storage.

In the past few years, attention has been drawn back to the clay pipes that turned up during archaeological excavations. Archaeological and cultural historical publications have

been written one after the other about pipes and smoking habits. Through the disclosure of the larger collections (Gaál 2004, Kondorosy 2007, 2007b, 2008 and Tomka 2005) there is a possibility of creating a more accurate chronological order. For this work, it is inevitable to process the pipe material of Eger, as it is a considerable amount and both its occurrence and circumstances are known. Based on this, it is assumed that the knowledge of this material can add to the results that exist so far. The processing of the pipe material from Eger Castle begins with the material from the north-eastern bastion and the Earth Bastion (Földbástya) (Fig. 1). During the inspection of the 187 clay pipes, the main point was to acquire the most information about the circumstances of their discovery and stratigraphic position. The detailed documentation of the excavation written by Károly Kozák made it possible to look through and use his observations.

The excavation of the Earth Bastion

The systematic excavation of the Earth Bastion began at the end of December 1957. Before the start of the excavation, the bastion was completely covered with soil; there was no trace of an edifice of stone on the surface. It was a fortunate circumstance that soil had broken in near the south-western outer corner of the previously explored Gaol Bastion (Tömlöcbástya), and a vaulted room had become visible under the ground. Passageways were

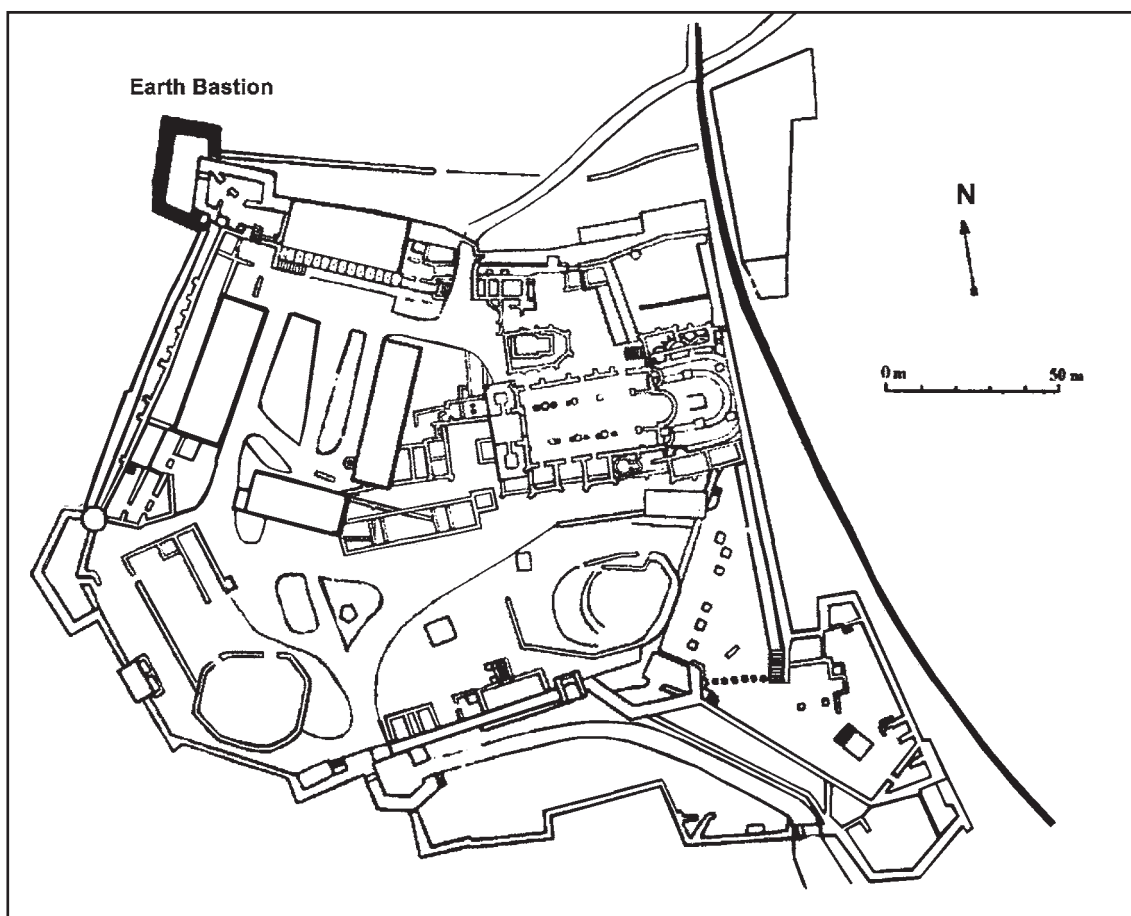


Figure 1: Eger Castle (Giber 2009, 50)

found to open from the room. The passage system was about ten meters below the court of the castle. The layers and the levels implied that they hid the remains of a huge edifice made of stone, probably a bastion, underneath the thick detritus of the New Age, and the passages are in the walls of this edifice (Kozák 1966, 99). The object was covered with more meters of detritus in some places, and its removal took years of hard work. Slowly the oblong shape and structure of the bastion stood out. The edifice was built in front of and around the Gaol Bastion; it had an irregular oblong shape, was about 17 by 30 meters large, and was made of square hewn stone (Kozák 1969-70, 254). The three to four meter thick walls straddled more rooms. On the southern area, there is a lengthwise cannon room built with through-vaults; it had two loopholes and a corridor to one of the passages. By the cannon room, a great room is situated, which is connected to it with two vaulted passageways. Only the remains of the through-vault were found. Beside the great room, a third room was also discovered, the northern room of the bastion (Kozák 1966, 99). The stairways and passageways to the lower rooms of the bastion lead to the northern room (Kozák 1966, 100). During the excavation of the rooms and passageways, many artefacts came to daylight, amongst which were many clay pipes.

During the processing of the pipe material from the Earth Bastion, it is an important question to find out how and when the detritus got to the rooms of the bastion in which the huge amount of pipes was found. The sources do not say anything about the filling. On the basis of the excavation, it can be assumed that the dungeons of the Earth Bastion were filled through the aperture of the central room's broken vaults. The detritus is uniform; it was not possible to form layers. The artefacts found in the fill are very mixed; there are also artefacts from the sixteenth to the twentieth century. Most of the material probably got to the bastion in rubbish taken out from the castle. Besides the Turkish era pipes and stove tiles with knight-shaped ornaments, nineteenth century pipes from Selmeč and bronze coins issued in 1861 were also found amongst the artefacts. A coin from 1916 proves that a part of the detritus got there in the first decades of the twentieth century. As the clay pipes turned up from different layers, stratigraphic observations could not be invoked for determining their age.

Clay pipes from the Earth Bastion

The chronological classification and the categorization of the 187 pipes was undertaken on the basis of shape, decoration and finish. The basic typology of Hungarian pipe research was laid down by Béla Kovács on the basis of pipes found in Eger Castle. Even though his work has been superseded in some respects on the basis of newer researches, in the case of the Eger pipes it provides an essential starting point. Thanks to the processing of the larger collections in Hungary in the last decade newer pipe typologies have been born with the work of Szabolcs Kondorosy and Gábor Tomka (Kondorosy 2005, 12-45,

Tomka 2000, 28-32). In the categorization of the pipes found in the Earth Bastion, an attempt was made to fit the materials into the Hungarian typological system by basically dividing the Hungarian from the Turkish pipes, and within these groups, by defining formal variations. In the case of Eger Dutch pipes also need to be mentioned.

The question of the Dutch pipes

As in the case of all of the bigger types, it is characteristic that in the aspect of the material, shape and decoration, discrepancies can be seen between the pieces. Although one thing is for certain, Dutch pipes can only be invoked if the pipe has the primary criterion: it has a long, one-piece clay stem, or it demonstrably had. This type of pipe is typical in the castles of Slovakia (Felvidék). Pieces like these are known chiefly from Pozsony, Fülek, Szendrő, Selmečbánya, and Szepesvár (Tomka 2000, 28-29). Buda is the only place from where demonstrably Dutch clay pipes have turned up that were possessed by the Turks (H. Gyürki 1981, 55). Béla Kovács found two pieces to be of this type out of the 700 pieces from Eger he examined (Kovács 1963, 239). Although, these two pieces showed differences in shape from Dutch pipes, and because they were fragmentary, their stem formation was uncertain. Because of this, it seems doubtful that they were in fact Dutch pipes. Neither Gábor Tomka finds it proven, but he allows that it might come from the times before Eger's fall in 1596 (Tomka 2000, 29), and the soldiers from the West who served there might have taken them in, as Béla Kovács also assumes (Kovács 1963, 255). This uncertainty around the categorization derives from the unfortunate fact that the long clay pipes broke mainly at their thin stems. Thus mostly they turn up in a way that seems to show Dutch characteristics in their shape and material, but the most necessary part for their categorization is missing.

It might be helpful to examine the four pipes that most resemble Dutch pipes from the point of shape and material that turned up at the Earth Bastion. They are non-glazed, greyish brown or reddish brown, once shiny-surfaced pieces. The bowl is connected to the socket at an obtuse angle, and in every case there is a sharp angle piece on its bottom. The two pieces Béla Kovács thinks to be Dutch closely resemble these ones. Whilst of the four pieces three were fragmentary and their sockets were missing, one was complete (Fig. 2, No. 1). At the end of the thin, long socket, there is a wreath. Based on this, it is doubtful that the other three almost similarly shaped pipes had clay stems (Fig. 2, No. 2).

As there is no Dutch pipe in the material from between the two world wars and neither in the 6000 already processed pipes, it must be presumed that this type of pipe never occurred in Eger. On the basis of this, it is probable that smoking became widespread at Eger Castle only after 1596, and that the appliance for this was mainly the short-stemmed, so-called Turkish pipe.

Turkish type pipes

The common feature of the pipes in this group is that the

short socket was connected to a wooden stem, which is unlikely to survive in the archaeological material. Apart from this common feature they can have many different attributes on the basis of shape, ornamentation and finish.

Angular, carving-like pipes The three pipes in this group could be the first Turkish-type pipes i.e. occurring since the 1600s (Tomka 2000, 28). Their characteristic feature is the white or light grey colour, and the well-prepared body. The bowl is flat and disk-shaped; the rim is missing. The head runs under the socket and is connected to it in a vaulted arch. On the only piece which has a socket (Fig. 2, No. 3), there are Turkish traits: the collar, the turban-shaped wreath, and a part of a stepped-ring. Two similar pieces were found in Jeni Palánk and Szeged (Gaál 2004, 278, 52; Kondorosy 2008, 359, III. t. Sz38). In these two cases, only the bowl remains intact. This is enough though to place the Eger piece into this group on the basis of the characteristics of material and the finish. The populous and various categories of Turkish pipes could evolve from this type with the head end of the socket bending towards the head. The developmental branches diverge into two, on the basis of the bowl's shape being either flat or roundish (Tomka 2000, 28).

Flat bowl pipes Flat bowl clay pipes were fashionable from the first half of the seventeenth century (Tomka 2000, 30, 1. t). This group, consisting only of two pieces, shows interesting shapes and rich ornamentation. The motives were printed with metal stamps into the material of the pipes. The pipe in Figure 2 (No. 4) is very unique. It is special, because it is flat, and the trapezoid-shaped bowl is ornamented with spear-shaped prints, and on its nicked, cylindrical socket a thin bronze circle runs around. It was made from a very fine, well-sorted, good-quality, yellowish white fabric. The socket shows up underneath the head forming a keel and runs until the shoulder of the bowl. The keel is emphasized with cogwheel ornamentation.

Roundish and ovaloid bowl pipes The group of roundish and ovaloid bowl pipes are characteristic of the 1650s (Tomka 2000, 30, 1. t). The pipes in this group (19 pieces) have roundish or oval bowls and a cylindrical, concave or upwardly distended rim is connected to them. Unfortunately, in many cases the upper part of the bowl is missing. The bowl itself is richly ornamented. It can be observed in some of the pieces made in grey fabric that between a half and the whole of the bowl's surface is densely ornamented with small rows of cogs (Fig. 2, No. 5). Where the socket is visible even the wreath and the stepped-ring is ornamented. The keel usually does not reach to the shoulder of the bowl. In many cases, the lower half of, or the whole bowl, is articulated with etched lines. It happens that robust, vertical nicks are formed, but it is also usual that the bowl or the neck is decorated with different stamps (Fig. 2, No. 6).

Pipes with base The next three pieces should be discussed separately because of their uniqueness in ornamentation and shape. All of them have a peculiar shaped bowl, and on its bottom there is a thin, round base with stamps.

Bases are very rare, but are widespread over a larger geographical territory. They appear in Várna (Stančeva 1972, 83, O. 6), Provadija (Haralambieva 1986, 144, T. II. 9) and Kerameikos (Robinson 1983, 274) among many other places. They were probably made in the seventeenth century, though closer age definition is not possible. Unfortunately all of the three pieces lack their rims and sockets. They are characterized by the good-quality white or light grey coloured fabric. The ornamentation is very diverse. On one piece (Fig. 2, No. 7), tiny flowers run around above the shoulder of the bowl, while on the other piece (Fig. 2, No. 8), rosettes cover the surface of the bowl. The bowl of the pipe in Figure 2 (No. 9) is divided into three parts. A wide ring runs around at the height of the shoulder. The part under this is ornamented with densely etched lines, the part above it is decorated with stamps of plants. The base in this case is thinner and higher than the previous two. The pipe is unique because the shape and ornamentation - the rosette sealed on the bottom of the base- create a poppy-head-like shape.

Segmented-bowl pipes The segmented-bowl pipes appeared from the beginning of the seventeenth century (Tomka 2000, 30). The common feature of the pipes in this group (21 pieces) is that their bowl is segmented into at least five (Fig. 3, No. 2), but usually more parts (Fig. 3, No.1). The most typical pieces are the ones that are segmented to upwardly broadening parts from the centre point with 'V' shaped nicks. This is a very common type in Hungary, pieces are known from many places like Jeni Palánk (Gaál 2004, 281, 63-67), Kanizsa (Kovács 2004, 122), Ónod (Tomka 2005, 618, 4. t. 1), Esztergom (Kondorosy 2007, 314, E34, E35), Buda (Kondorosy 2005, 27-28), Pécs (Fehér 1959, XXXVIII. t. 19). Almost all of them are made in white or light grey coloured bodies, only one piece is made in a red fabric. Most of them are glazed with different colours. Pieces occur with beige, yellow, yellowish brown, green and brown glaze. The pipe in Figure 3 (No. 3) has a unique glazing, as on the light yellow glaze, some dark brown dots are placed. There is a similarly decorated pipe in the Mór Wosinszky Museum's collection (Gaál 2004, 282, 69). The sockets in this group are usually closed with roundish, plain or segmented wreaths and the cylindrical, widening stepped-ring is connected to this. The use of the stamp is typical mainly in the case of the non-glazed pipes. The line of stamps is usually in the belt above the shoulder of the bowl, above the segments (Fig. 3, No. 2), and also the rosette stamp in the centre point.

There are distinct pieces in the group which have pine branch-like segments on the bowls (Fig. 3, No. 4). This shape occurs all over the territory of Ottoman Hungary, but with only a few pieces. Similar ones are known from Esztergom (Kondorosy 2007, 311, E19), and Ónod (Tomka 2005, 619, 4. t. 5-6). In some cases it is possible to define the transition between the simple segmented and the pine branch type, namely the simple and the articulated pieces are alternate (Fig. 3, No. 5). On the basis of the two pieces which have their rims, the segmenting with nicks or with thin rings could be characteristic. The thin shoulder

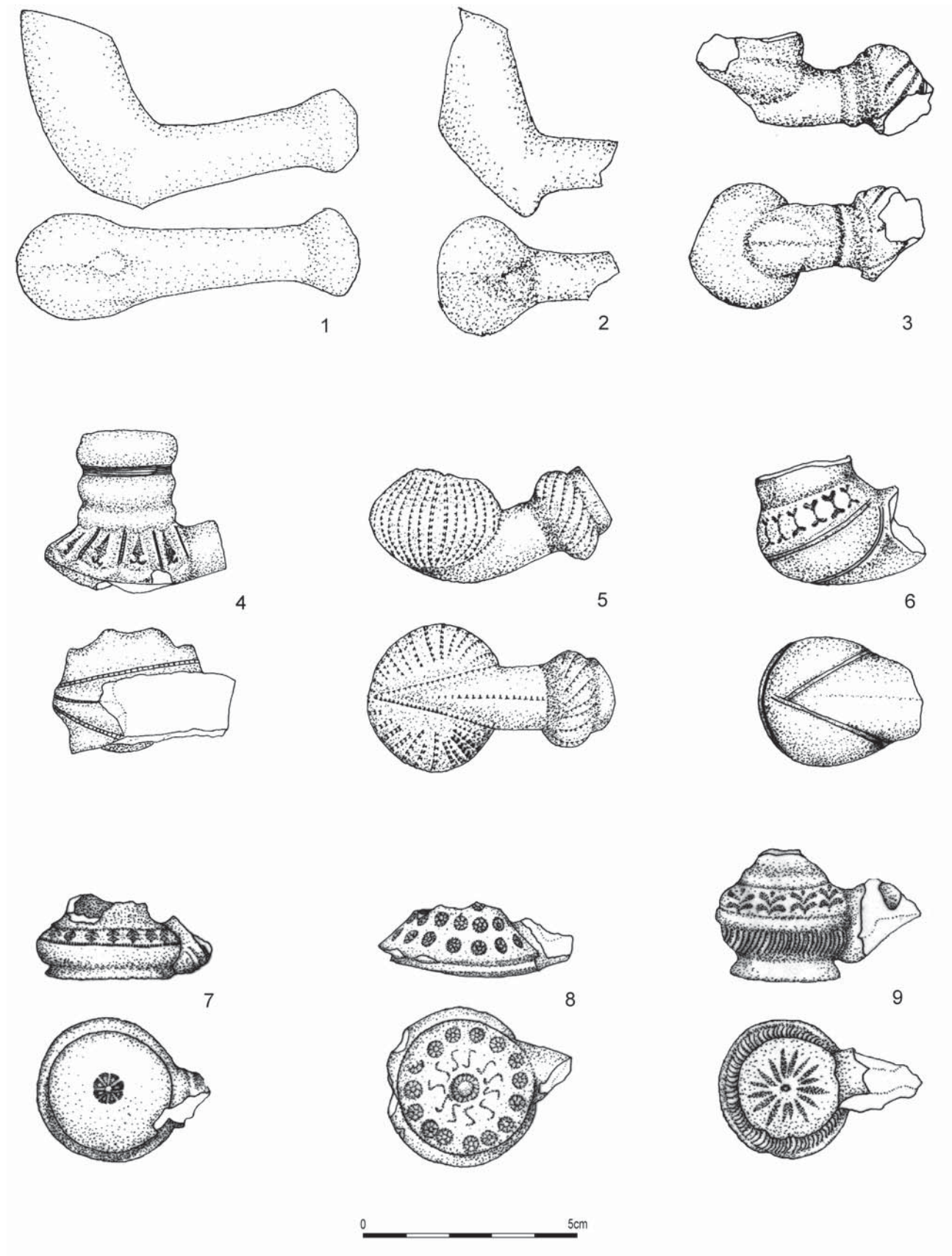


Figure 2: Clay pipes from Eger Castle: sharp-angled pipes (1-2), disc-shaped bowl (3), segmented bowl (4), oval bowls (5-6), pipes with base (7-9).

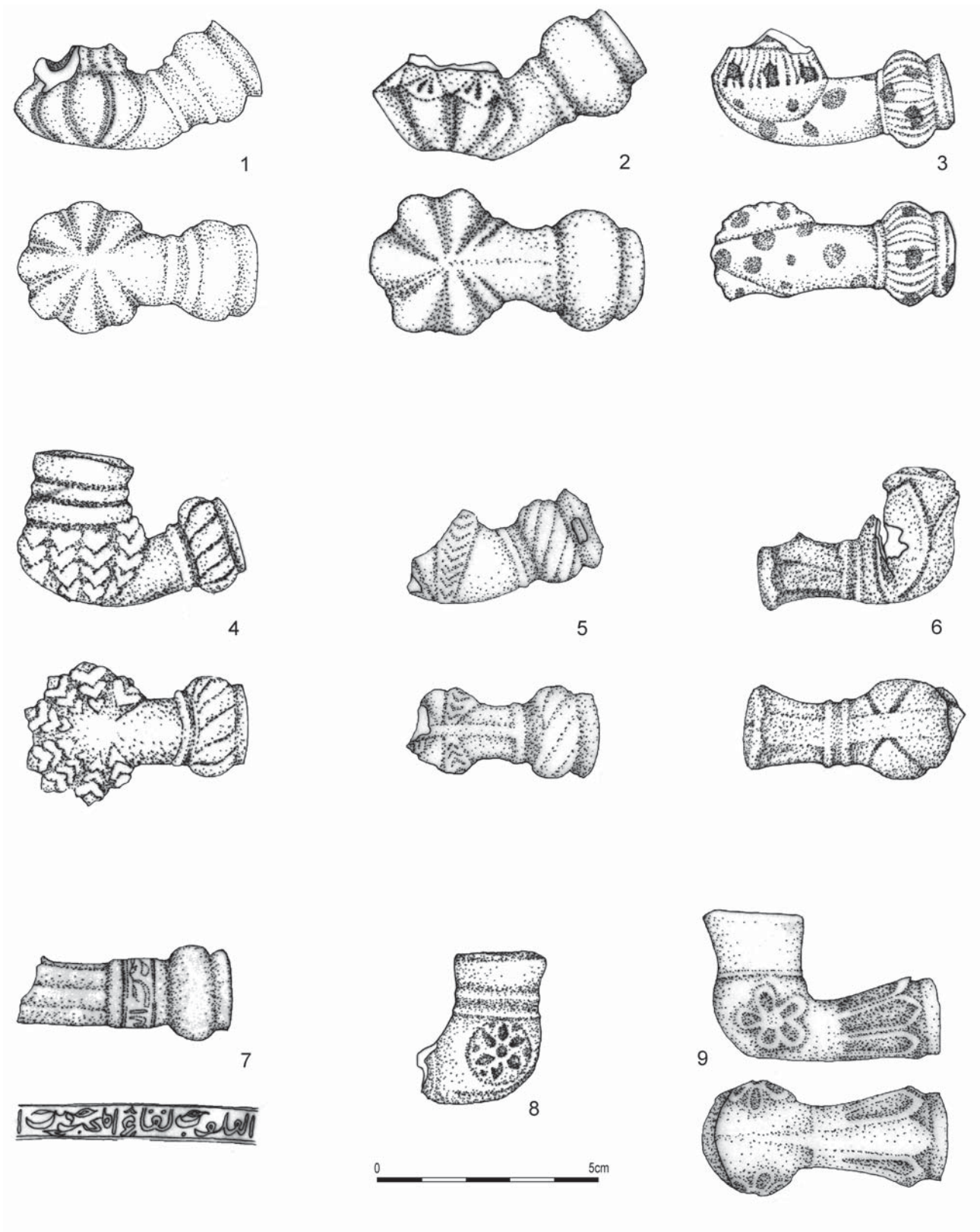


Figure 3: Clay pipes from Eger Castle: Turkish segmented pipes (1-5), cup shaped pipe (6), decorated socket (7), rosette pipes (8-9).

in front of the roundish, obliquely segmented, turban-like wreath and the stepped-ring as the sealing of the socket occurs in every piece.

Glazed, cup-shaped turkish pipes Non-segmented headed pipes, which resemble a cup (Fig. 3, No. 6), belong to this group (12 pieces). They are characterized by a white or light grey body, and also the lustrous yellow or yellowish brown glaze. They are mostly small sized, the bottom of the head is a bit depressed, the rim is downwardly widening and flares out a bit. They have a collar where the bowl and the socket meet. The socket is usually plated, but it also occurs in a round shape. In all cases, the end of the socket is shaped like a trumpet. The bowl is engraved with petal motifs.

Turkish pipe sockets The pipe fragments in this group (21 pieces) could not be categorized into any of the aforementioned groups because of the lack of the bowls. Because of their idiosyncrasies in shape, what kind of head was attached may be inferred, but of course nothing can be proven unequivocally.

The most special piece has an Arabic sign on it (Fig. 3, No. 7). The socket is polygonal, made of white material and has a light yellow glaze; on the end of the socket there is a round belt with an Arabic inscription. A roundish wreath and cylindrical stepped-ring is connected to the socket. For the interpretation of the inscription similar pieces have been employed. On one piece in the Mór Wosinszky Museum's collection there is a similar inscription to the one found in Eger (Gaál 2004, 286-287. 83). It must be added that the two pipes are in different material, as the one in the collection is grey, in a reduced firing and is non-glazed. Apart from this, the piece from Palánk is a perfect counterpart for the object under examination. The Latin spelling of the inscription is 'AL QLÚB LIQA AL MAHBÚB' according to Attila Gaál, which means the following: 'the meeting of the brave with the loved one'. Because the Arabic words can usually be interpreted in many ways, the explanation of this is not easy. Probably the owner of the pipe is the one who meets the loved one. The phrase 'brave' might imply that he was a soldier. 'The loved one' phrase imposes another question. It is not unambiguous whether it is a transcendental spiritual entity, maybe Allah. Gaál also thinks it possible that this meeting would be facilitated by opium blended with the tobacco (Gaál 2004, 275).

Rosette pipes This group is a very popular one amongst Turkish type pipes. The characteristic of the pipe is that on both sides of the bowl there is either a stamped or moulded rosette. Their counterparts can be found widely in Hungary, like Nagyvárad (Emódi 1998, 31. 38/3), Szendrő (Tomka 2002, 300, 6), Esztergom (Kondorosy 2007, 311, E15, E17) and Jeni Palánk (Gaál 2004, 278, 48). The first versions of the type could have emerged around 1600 (Tomka 2000, 30, 1.t. 5-8). The pipes on which the rosette is stamped and is uneven are considered here to be the earliest (Fig. 3, No. 8). There are two pieces like this in the Earth Bastion's pipes. In both cases these

are negative (incuse) rosettes with six petals, and the two stamps are very similar. In the 1650s, a new pipe shape appeared which was ornamented with rosettes in relief with five or six petals, and its socket was nicked with shapes like oblong leaves (Fig. 3, No. 9) (Tomka 2000, 30, 1. t. 6). The bowl is usually roundish; the upwardly broadening rim which leans forward hardly ever remains. A thin cylindrical piece is connected to the end of the nicked socket. Generally speaking, these pipes were made from white or greyish material, and were covered with green or yellow glaze. There is only one non-glazed piece among the rosette pipes from Eger. In the beginning of the eighteenth century, a further development of the type can be the version with a wreath (Tomka 2000, 29), though there are no examples of this from Eger.

Red, polished pipes The red, polished pipes represent another main developmental branch within the Turkish pipes. They are characterized by a reddish, brownish body and a superficial polished layer, which was falsely presumed to be paint. The earliest versions occurred in the beginning of the seventeenth century, and the type changed in shape, but survived the time of the Ottoman occupation (Tomka 2000, 30). The pieces that turned up from the cellar of the Szent György Square in Budapest which was filled in baroque times prove the survival of the type until the end of the eighteenth century (Tomka 2005, 612). The type is represented in a great number (2 dozen) among the pipes that turned up from the Earth Bastion. The bag-shaped or later cup-shaped bowl is connected to the thin, polygonal socket, which is usually sealed by a star shaped wreath (Fig. 4, No. 1). It can be observed in many pieces that there is a polygonal collar on the socket, the bowl is plain, and the wreath is shaped like a star. The pieces that not only have a flat socket but also a flat head can probably be dated to a later point of time (Fig. 4, No. 2). Counterparts of this piece are known from Ónod (Tomka 2005, 613, 2. t. 7), Palánk (Gaál 2004, 271, 34), Szeged (Kondorosy 2008, Sz61, Sz63). From the viewpoint of shape and finish those clay pipes can be grouped here, which have a cup shaped head, plain, round socket, and an edgy rimmed, disk shaped wreath (Fig. 4, No. 3). Because of its simplicity, Szabolcs Kondorosy thinks this shape is the earliest, which was later changed to the star shaped, then the tapered star shaped wreath (Kondorosy 2007, 317).

Red bodied Turkish pipes The next group examined is the group of 'common pipes' (13 pieces), which can be considered to be the ancestors of the Hungarian pipes. As a matter of fact, it is hard to define where the end is of the Turkish pipes and the start of the Hungarian pipes. Béla Kovács puts them in the same category (Kovács 1963, 240-241, 244-245). All of them have a red body and are non-painted, non-glazed, simple shaped pipes. Their common feature is that the hemispherical shaped bowl and the cylindrical rim keenly detach from one another. Probably undecorated, angular, socketed and rimmed pieces were made in the earliest period (Fig. 4, No. 4). Their first occurrence can be dated to the early period of the seventeenth century (Tomka 2000, 30. 2. t. 1). After

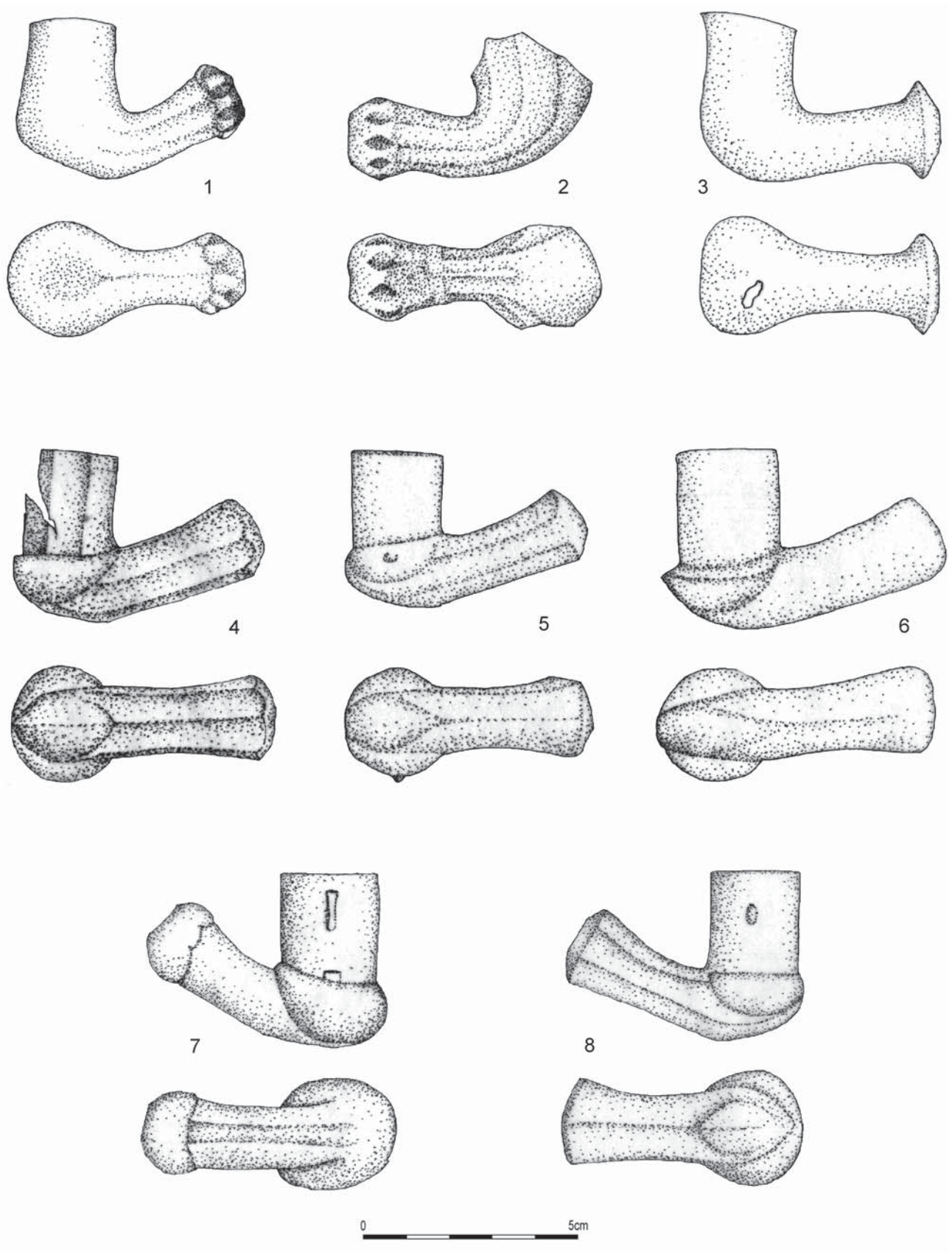


Figure 4: Clay pipes from Eger Castle: red-bodied Turkish pipes (1-8).

them, pieces with tall, simple rims and angular (Fig. 4, No. 5) or round shapes (Fig. 4, No. 6) sockets appeared. Their common feature is that instead of the wreath, the socket just broadens, and none of them has ornamentation. On the bottom of every piece, an edge runs, which turns into a wide, eye-shaped plated ornament on the bottom of the bowl. This is one of the phenomena in the red bodied pipes which confirms that they are Turkish in origin. In the case of the pipe in Figure 4 (No. 7), there is a deep, wide nick instead of the edge or plated ornament. In many cases a small plastic spherical overlay can be observed on one side of the bowl, usually on the right. In the case of the pipe in Figure 4 (No. 8), the overlay is on the rim, not on the bowl.

Red bodied Turkish pipes are very common in Hungary. They appear in great numbers among the pipes from Eger (Kovács 1963, 259, II. t. 1-2, 5-7), Fülek (Kalmár 1959, LXVIII. t), Hollókő (Kozák 1975, 31. kép), Szolnok (Kovács 1984, 27. t. 1), Nagyvárad (Emődi 1998, 32. á., 1, 30), Nándorfehérvár (Marjanovič-Vukovič 1973, szl. 22, 214), Pécs (Fehér 1959, XII. t. 1, 119). Fragments also occurred at Kanizsa (Kovács 2004, 122.), Jeni Palánk (Gaál 2004, 264 -268, 1-25), Szeged (Kondorosy 2008, 359, Sz34) and Ónod (Tomka 2005, 609. I. t. 2). The type is not known from other areas of the Ottoman Empire (Kondorosy 2005, 29). The same shape with a stamped rosette is known from many places. Similar shaped, but glazed pipes are rare, but occurred at Eger (Kovács 1963, 244-245) and Fülek (MNM 61.1170.C).

The type is presumably connected to soldiery (Kovács 1963, 256). The hypothesis of Béla Kovács is proven by the prevalence and the massive build-up of the parts of the type. In the course of the excavations in the suburbs, the type also turns up from rubbish pits, consequently it was widespread amongst the poor as well (Kondorosy 2005, 30).

Hungarian pipes

Hungarian clay pipes are the proximate descendants of the red bodied Turkish pipes (Fig. 5, Nos. 1-7). Hungarian pipes can be divided into two groups according to their characteristic shape and ornamentation. The earlier, simpler pieces which indirectly developed from the Turkish 'common pipes' (Fig. 5, Nos. 1-3) evolved and spread in the last decades of the seventeenth century and the beginning of the eighteenth (Tomka 2000, 31, 2. t. 3). They do not occur in Turkish contexts. Their common feature is the red, un-glazed body and the similar shape to the Turkish ancestor. The bowl's hemispherical shape remains; the rim is long and cylindrical, only the sealing of the socket is different, as it is closed with a wide, mushroom cap-shaped wreath. The pipe in Figure 5 (No. 2) can be classified here, and it has no wreath. These pieces may be the transition from the 'common pipes' that are the source of the shape (Kondorosy 2008, 343). The type is characterized by the spheres placed on the rim's right or both sides in different positions. They mostly form a rectangle (Fig. 5, No. 3) or rhombus (Fig. 5, No. 1). In the case of the fanciest pipe (Fig. 5, No. 3), the combination

of plastic sphere and rod ornamentations can be found on both sides of the rim. The hypothesis that these knobs had a function and were not only ornaments came to light in connection with the Turkish 'common pipes'. The pipe is often decorated with cog-wheels, mostly the upper part of the rim, the wreath and both sides of the keel.

The typical Hungarian clay pipes evolved from the bulk goods in the eighteenth century and they belong definitely to this type according to their ornamentation and motifs (Fig. 5, Nos. 4-7). They are characterized by a shortened socket, which is connected to the bowl at a small angle. The socket is richly decorated with plastic stripes and small spheres in most cases, which almost seem overcrowded. In almost all the cases a wreath is attached; it is shaped turban-like with nicks. The bowls often have an angular shape (Fig. 5, Nos. 4-5). The upwardly slightly widening rim is heightening in its ratio and is connected to the bowl. The ornamentation of the rim is created with etching and with a tube pressed into the material, so that they create the shapes of smaller and bigger circles. Motifs like this stand out as pictures known from Hungarian folk art (Kovács 1963, 248). In the middle of the eighteenth century there was another change in shape, when the bowl and rim parts were united, and the non-segmented, tall, widening cylindrical shaped bowl came into fashion (Fig. 5, No. 6) (Tomka 2000, 32). The shape of the wreath and socket remained the same with the difference that the socket became undecorated. Only in the case of the pipe in Figure 5 (No. 7) was no wreath attached and the motifs on the bowl are slightly different from the others.

The fact that this type was widespread is proven by the numerous archaeological artefacts found in Eger (Kovács 1963, 260, IV. t. 1-9), Ónod (Tomka 2005, 611, 1.t. 10, 2.t. 1-4), Várad (Emődi 1998, 1. ábra 1), Füzér (Simon 2000, 129, 61. ábra 1), Szepesvár (Vallašek, A., 1983, Obr. 7. 2), Körmend, Bonyhád, Sárospatak (Nagy 2001, 247, Plate XLIV, K2, Lev.1, B3) and Szeged (Kondorosy 2008, 362, VI. t. Sz135-147). The fact that this type of pipe was found among the refuse of a pipe factory in Győr that operated at the end of the eighteenth century indicates that the type was long-lived (Tomka 2000, 32).

Nineteenth century pipes found in the excavation

During the excavation of the Earth Bastion 33 nineteenth century pieces turned up. In the archaeological publications only Szabolcs Kondorosy has dealt with New Age materials (Kondorosy 2008, 347-348). These pieces made in a metal mould show great similarities in shape. Their surface is reddish, black or white in every case. The black pipes were embedded in sawdust, and the stifled smoke gave them their nice black colour, which was glazed with beeswax (Levárdy 2000, 105). In almost every piece, the red and black pipes were fitted with a very flat, standard cylindrically shaped wreath. It can be observed in two cases that because of mechanical strain, the stem opening has been strengthened with a metal reinforcement. The white pipes wear a broad, roundish wreath, most of which is covered by plastic tendril ornamentations. Their rims

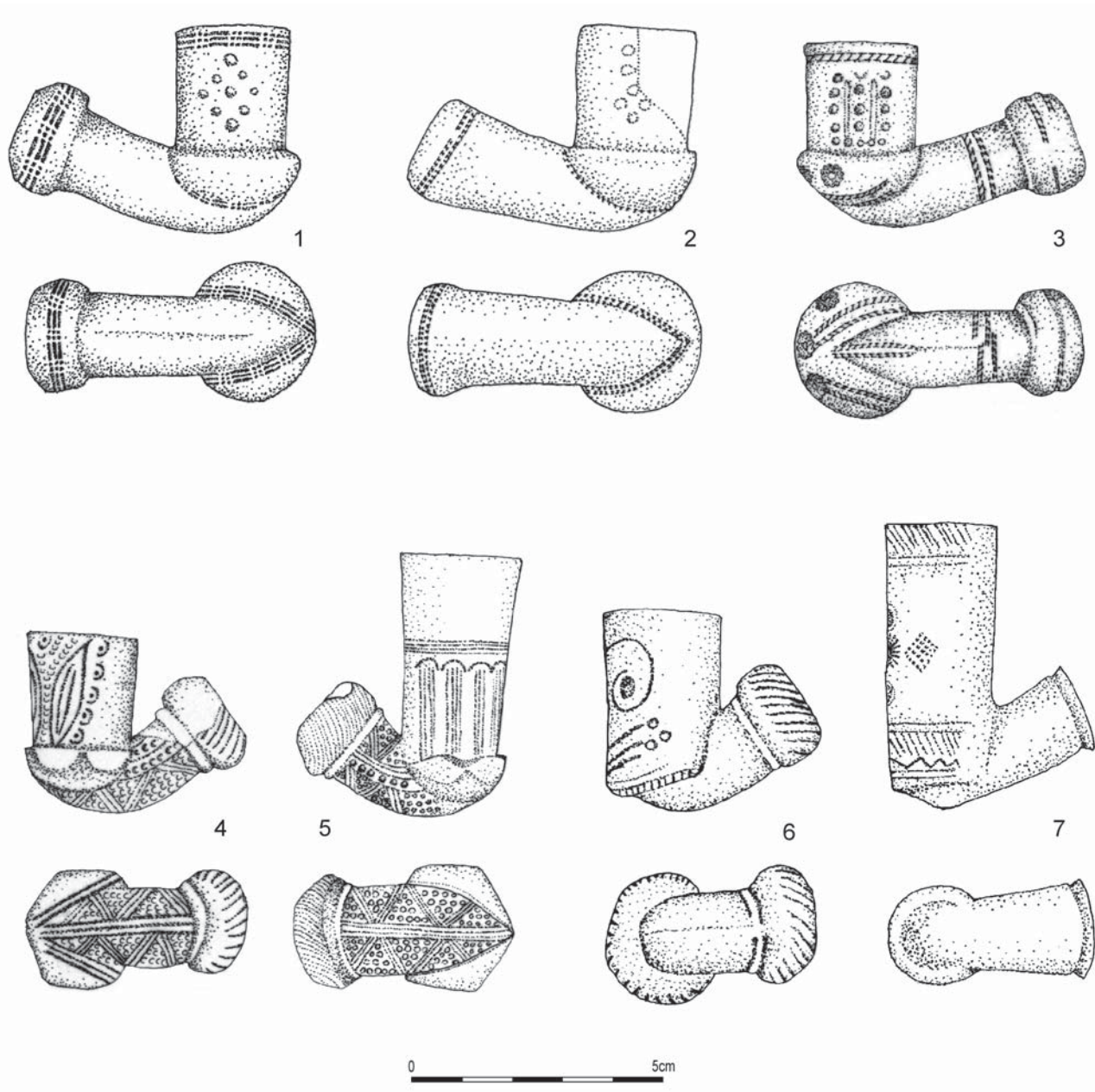


Figure 5: Clay pipes from Eger Castle: Hungarian pipes (1-7).

are tall, thin and roundish or angular. Both in the case of the red and black pipes the bowls are segmented into seven parts, as in a shell. The angular rims are connected to this type of bowls.

These pipes bear the stamps of the workshop or the factory where they were made in many cases. Amongst the figurative-stamps crowns, crests, lilies, crests with a crown, rosettes, two hammers and a star in a circle, or a human head can be found. The maker's name or the town where the pipe was made can be read in many stamps. For example: 'W. HELLER SCHELMNICZ', 'A. RESS', 'HELLER F', 'ANTON PARTSCH', 'SVARTZ ISAK', 'PODRECS', 'MOHÁCS', '...u b r i k', 'M. Honig- SCHEMNITZ', 'PROTO COLIRT', 'TAKACS SELMECZI', 'PODRII', 'COLN', 'CAFE' stamps occur.

Selmecbánya was the most well-known centre for pipe making in that era. Pipe making boomed in Selmec in the beginning of the eighteenth century (Levárdy 2000, 101). The emergence of the Selmec pipe shape can be dated to the 1830s or 1840s. The leading pipe maker was Mihály Hónig at that time. His clay pipes were famous almost worldwide (Levárdy 2000, 102). The pipe with the 'M. Honig- SCHEMNITZ' stamp which was found in the Earth Bastion should be connected to his name. This clay pipe fragment has a grey body and is glazed black. The stamp confirming its origin is placed on the left side of the round socket, above which there is a small rosette. In connection with this piece one of L. Ferenc's statements is thought provoking. There is always a triangle ornamented with a five point star with the H sign in the Hónig pipes (Levárdy 2000, 105). The aforementioned sign is not found on the

piece found in Eger. In the 1860s the leading master pipe makers were Johann Partsch, István Mihalik, and Károly Zachar in Selmec. One of the pipe sockets could derive from the Partsch workshop. There is an embossed oak leaf shaped motif on the bottom of the fragment. The 'ANTON PARTSCH' sign is situated on the right side of the fragment with a stamped lily. The 'W. HELLER SCHELMNICZ' sign also indicates a master's handwork from Selmec. Vendel Takács from Zólyom also learned the trade in Selmecbánya, who made pipes in Zólyom from 1895 (Levárdy 2000, 107). The seal 'TAKACS SELMECZI' from one of the pipes might be this Selmec master's work.

Analysis of the ornamentation of the pipes found in the Earth Bastion

The ornamentations on the pipes might be from the negative, embossed decorations, or the pieces could be ornamented with nicks and pinches before finishing. The ornamentation of the most common model can be observed in the pipes with rosettes, and as in most of the cases the rosette is embossed on the two sides of the head. On some of the parts of the segmented pipes there is an embossed pine branch or a motif that resembles a pine branch (Fig. 3 Nos. 4-5). These were also made in a mould. After taking the piece out of the mould, the master decorated the pipes with stamps, rolled stamps or with etchings most of the time. The most common motif on the Earth Bastion pipes is the stamped rosette (Fig. 2, No. 8). The second most liked pattern could be the pine motif (Fig. 2, No. 6). There are of course numerous, less common or unique stamps besides these two most common forms. There were also hearts, half-circles, tulips, flowers with stems and leaves (Fig. 2, No. 7) and 'S' and 'X' (Fig. 2, No. 6) motifs. The motif lines created with the rolled stamp were more universal than the previous ones. They could appear on the wreath, stepped-ring, the keel and also both sides of the socket, bowl, and rim as well. It is very common that this type of decoration is placed on more parts of the pipe. The most common form of the rolled stamps is the cogwheel. This motif is continuously present on Hungarian clay pipes until the 19th century (Kondorosy 2007, 308). The motifs created with etched stripes are primarily Hungarian. This naturally does not mean that they did not occur on Turkish pipes at all. Broad, long, deep etched stripes often decorate the wreaths, bowls or both on the Turkish pipes (Fig. 2, No. 8), but it is considered to be typically a Hungarian type of ornamentation. For the plotting of floral motifs on the rim, this type of decoration was often used (Fig. 5, Nos. 4-7). The ornamentation with different sized tubes pressing into the material was also used at the same time as the etching motif. One beloved variation of the etched motifs is the decoration with nicked lines, which also can be observed on the socket and rim of Turkish pipes.

Conclusion

The clarification of the stratigraphic position of the pipes would have been an important question during the examination of the pipes that turned up from the Earth

Bastion. Unfortunately this was not possible because of the peculiarity of their occurrence. Thus the analysis had to proceed only from the peculiarities of shape and ornamentation, and the nature of the material and the surface, as had been seen in previous studies. An attempt was made to follow up the hypothetical developmental lines defined by Gábor Tomka in the material of Eger, differentiating between Hungarian and Turkish type pipes. Dissociating more developmental branches in the Turkish type was possible. The angular, the rosette, the red polished and the Turkish common pipes were forming different branches. The Hungarian pipe evolved from the latter, with its own, peculiar ornamentation. The approximate chronology of the pipes was thus definable. The clay pipes found in the Earth Bastion came from after the time when the Turks took hold of the Castle. The Turkish type pipes can be dated back to the beginning of the seventeenth century until the middle of the eighteenth century. Since the end of the eighteenth century the majority of the pipes were Hungarian types. These ones were changed by the manufactured pipes in the nineteenth century. During the examination of the ornamentations, it turned out that European-wide tendencies were characteristic in Eger as well. The examination of the New Era material sheds light on the fact that the most popular pipes in Eger in the nineteenth century were the products of the Selmec workshops.

On the whole it can be stated that the pipe material of the Earth Bastion shows basic similarities with material from other castles occupied by the Ottoman Empire. It was not possible to include local peculiarities like the workshops, the masters, the supply of material and commerce as part of the examination. In the future, the analysis of the remaining 6000 clay pipes might answer many questions. One line of questioning is connected to the chronology of the pipes. When did each type occur, and how long was it fashionable? How accurate is the dating of each layer by the clay pipes? The other line includes questions about the local, regional peculiarities. A conspicuous problem is the question why so many pipes turn up from Eger. It could be interesting to examine them in connection with economic and cultural historical events. What kind of trade relationships do the pieces refer to, or in the case of a local mark, where, in which workshop, by which masters was the huge number of pipes made? What can be discovered about fabrication techniques? What quality clay source was available to the masters in Eger? The information provided by written sources should also be clarified. Where can the counterparts of the pipes in Eger be found? What quantity and quality of product is encountered in the Eger region? An important task would be to examine the ratio of painting, glazing and polishing and also to compare the results with materials that come from other castles.

Hopefully, if an answer for these questions can be found in the future this would be important not only in a local historical context. The material soon to be processed from Eger will provide a significant contribution to pipe

research not only in Hungary, but also in all the territory once occupied by the Ottoman Empire.

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