

**JOURNAL OF THE
ACADEMIE INTERNATIONALE
DE LA PIPE**



Edited by David A. Higgins

**VOLUME 2
2009**

JOURNAL OF THE ACADEMIE INTERNATIONALE DE LA PIPE

PRINCIPAL EDITOR

Dr. David Higgins, 3 Clarendon Road, Wallasey, Merseyside, CH44 8EH, UK.
Email: david_higgins@talktalk.net

ASSISTANT EDITORS

Dr Peter Davey (French papers), Close Corvalley, Old Windmill Road, The Curragh, Ballaugh, Isle of Man, IM7 5BJ.
Email: pjd1@liverpool.ac.uk

Dr. Natascha Mehler (German papers), Department of Prehistory and Historical Archaeology, University of Vienna, Franz-Klein-Gasse 1, A-1190 Wien, Austria.
Email: natascha.mehler@univie.ac.at

Dr. Daniel Schávelzon (Spanish papers), Cuba 3965, (1429) Buenos Aires, Argentina.
Email: dschav@fadu.uba.ar

TECHNICAL EDITING AND ADMINISTRATION

Dr. Susie White, Académie Internationale de la Pipe, School of Archaeology, Classics & Egyptology, University of Liverpool, 12-14 Abercromby Sq., Liverpool, L69 7WZ, UK.
Email: admin@pipeacademy.org or sdw1@liv.ac.uk

THE ACADEMY

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.

MEMBERSHIP

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.

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).

ACKNOWLEDGEMENT

The Academy gratefully acknowledges the financial support from British American Tobacco, Imperial Tobacco and Japan Tobacco, which has made this publication possible.

PUBLICATION DETAILS

Published by the Académie Internationale de la Pipe, School of Archaeology, Classics & Egyptology, University of Liverpool, 12-14 Abercromby Sq., Liverpool, L69 7WZ, UK. The Academy is a U.K. Registered Charity (No. 1126166) and an English Registered Company (No. 06713511).

All material is copyright © of the Academy and the individual authors.

ISSN 2040-8307

Cover image: Communal Pipe courtesy of Seres Mihály, Déri Museum, Debrecen.

JOURNAL OF THE ACADEMIE INTERNATIONALE DE LA PIPE

VOLUME 2

CONTENTS

Editorial by *David A. Higgins* iii

PART I: NATIONAL CLAY PIPE SUMMARIES

Introduction by <i>Peter Davey</i>	1
Argentina by <i>Daniel Schavelzon</i>	5
Australia by <i>Kris Courtney</i>	9
Belgium by <i>Ruud Stam</i>	15
Bohemia by <i>Martin Vyšohlíd</i>	23
Canada by <i>Barry Gaulton</i>	33
Denmark by <i>Niels Gustav Bardenfleth</i>	37
England by <i>David A. Higgins</i>	41
France by <i>André Leclair</i> (<i>translated by Peter Davey</i>).....	51
Germany by <i>Ruud Stam</i>	59
Hungary by <i>Anna Ridovics</i>	65
Ireland by <i>Joe Norton</i>	75
Japan by <i>Barnabas T. Suzuki</i>	81
Malta by <i>John Wood</i>	87
Netherlands by <i>Ruud Stam</i>	93
Norway by <i>Børre Ludvigsen</i>	109
Scotland by <i>Peter Davey</i>	119
Sweden by <i>Arne Åkerhagen</i>	127
Switzerland by <i>Andreas Heege</i>	131
United States of America by <i>Byron Sudbury and S. Paul Jung Jr.</i>	137

PART II: OTHER PAPERS

Les Pipes Publicitaires by <i>Gilles Kleiber</i> (with English summary by <i>Peter Davey</i>).....	149
The Civic Company's Briar Pattern Book by <i>Peter Davey</i>	153
The Norwegian Langpipe Tradition by <i>Hakon Kierulf</i>	177
A Dutch Eighteenth-Century Clay Cheroot Holder by <i>Ron de Haan and Arjan de Haan</i>	185
A la Découverte des Couvets en Céramique by <i>André Leclair</i> (with English summary by <i>Peter Davey</i>).....	189

GUIDELINES FOR CONTRIBUTORS by *David A. Higgins* 195

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

The Norwegian *Langpipe* Tradition

by Hakon Kierulf

(Based on a paper given at the AIP conference in Copenhagen, 2003)

Langpiper is the Norwegian word for the long-stemmed pipes with detachable bowls that were used in Europe during the nineteenth and early twentieth centuries. These pipes typically had large bowls of meerschaum or wood, long stems, and slender flexible mouthpieces (Figure 1). There were a variety of these pipes on the continent, and so a distinction should be made between the east European/German models and the so-called Norwegian model, which had the bowl and shank carved from a single block. This paper considers the production of, and the culture related to, these two main variant styles of pipe.

There is a wide range of literature on meerschaum pipes that is relevant to this article (for example, Brongers 1964, Levárdy 1994, Manger, 2003, Pollner 1997, Rapaport 1979 and Rapaport 1999). Very little has, however, been written about the pipes and pipe heads (the Norwegian term for the pipe bowl) which had no carved pattern or motif, and even less has been written about the Norwegian model itself. Given the dearth of information on these ordinary types of pipes, it has been necessary to seek information from many disparate sources, such as museums in Norway as well as in other countries, local historians, old goldsmithing firms and associations, silver

experts, former and present tobacco companies, tobacco wholesalers and retailers, art galleries, theatres, national libraries, and associations connected with old authors. Furthermore, a thorough search has been conducted of literature relating to tobacco and pipes, old paintings, drawings and photos, silver, carving, furniture, dramas, old lyric and prose literature, and articles and advertisements in old newspapers.

Almost every book published to date on tobacco pipes, particularly meerschaum pipes, focuses on the more artistic nineteenth-century masterpieces, with carved depictions of famous historic events, legends and persons, human or animal figures, or different kinds of ornamentation. A large percentage of these pipes were not made for smoking and, indeed, many of those found today were never smoked. Valuable pipes such as these were also the property of some Norwegian smokers of the past, but they were fairly uncommon and are atypical of the country's *langpipe* culture in general. In Norway, although the *langpiper* were no doubt seen as status symbols, they were also intended to be smoked and not simply brought as works of art to be displayed or exhibited on a shelf and treated with extreme care as an investment for the future.

Almost all of the east European/German *langpipe* models found in Norway have been smoked. The meerschaum bowls mostly appeared in two distinct shapes, which the Germans at the time classified as the Hamburger (Figure 2) and the Hungarian models (Figure 3). Some of these pipes, however, had wooden rather than meerschaum bowls, for example, those made of birch with metal sheeting lining the bowl to prevent the wood from burning.



Figure 1: Elements of a typical German *langpipe* (photograph by the author).



Figure 2: Norwegian model (top) and Hamburger model (bottom); photograph by the author.

It appears that *langpiper* were seldom smoked in England, nor were they very common in the other European countries bordering the Atlantic Ocean. The English name for this style of pipe seems to be compound or composite pipe, but the descriptive term ‘lap-pipe’ has also been used. This term may have originated from the fact that the long stem with inflexible mouthpiece made the pipe unsuitable and uncomfortable to be carried around, and so it required the smoker to sit with the pipe bowl resting in his lap.

In the pipe-making industries of Germany and Austria, this pipe belonged to the larger category of what the Germans named *halbpfeifen*, i.e., half pipes, classified as *gesteckpfeifen*, the broad category of assorted pipes ranging in size from the short *Ulmer Kloben*, to the *Thüringer Aufsatzpfeife*, and then to the very long, mid-European soldier’s porcelain pipe (known more familiarly by its German name, *reservistenpfeife*). Porcelain pipes were, of course, smoked in Norway, but they were rather uncommon and, although these had long stems, they were called porcelain pipes, not *langpiper*.

The *langpiper* smoked in Norway show a clear relationship with the Turkish *chibouk* from which they were developed by the pipe makers in Hungary, Austria and Germany. The *langpipe* served as a smoking utensil, principally while the smoker was sitting, but its construction using a flexible hose allowed it to be smoked even when the pipe smoker was standing or walking slowly. Many pipes from Norway’s *langpipe* era are found today around the

country. Surprisingly, many are in private homes and are nowadays regarded as heirlooms, bearing the visible signs of age and use, the bowl having a charred interior and a battered and worn exterior.

As previously stated, there were two kinds of *langpiper* in Norway. The most common ones had bowls of the east European/German format, usually made of meerschaum, frequently bearing a mounted silver wind cover and silver shank collar, and generally having no carving. The characteristics of the other, the Norwegian *langpipe* or *klosshodepipe* (i.e., block head pipe), were a flat pipe bowl, somewhat squat in the upper part, and curved or, sometimes, edged on the bottom; it was, essentially, a bowl and smoking channel made from a single block (Figures 2 and 3). These pipes were carved out of various grades of solid meerschaum as well as being produced from pressed meerschaum, fake meerschaum and a large variety of woods, such as briar, birch, and other local woods, with and without mountings of silver or a less precious metals such as German silver or brass. Some of these bowls were carved or etched with the typical Norwegian acanthus pattern.

Contrary to the traditional, one-piece clay pipe, and the two-part briar pipe of today, the *langpipe* consisted of many components. The bowl was just one of the eight or more components, which are identified and described below, starting at the bottom, or ‘business end’ of the pipe.

Typically, the pipe bowl was mostly plain (not carved), with silver mounts, usually with a silver rim band, onto which a silver lid, more or less artistically made, was fastened and on which a date, a name or initials, or a combination of these were often engraved. Then there was the mounted silver or silver-plated collar, with or without a socket for the long stem, or just a plain silver ring around the neck, or shank, of the bowl. Often, there was a cork ring for the socket (sometimes missing on the long stems produced in Norway). Then came the pipe stem, made of some kind of wood; perhaps cherry, jasmine or lilac with the bark preserved, and sometimes made of another material such as ebony with inlaid metal or mother-of-pearl ornamentation. In some cases (but rather seldom in Norway) the stem also had embroidered upholstery. A casing necessary for fastening the hose to the stem was usually made of horn or ebony, and a decorative ring was placed between the stem and the mouthpiece, also made of antler. This construction is said to have been designed to prevent the smoker from having his spittle drip onto the pipe bowl or his clothing, an explanation which can hardly be correct. There was what the Germans termed an *unternuss* (a lower nut), acorn like and usually made of antler, horn, or, more seldom, of ebony to fasten the lower part of the mouthpiece to the muff on top of the stem.

There was a flexible hose consisting of a light spring steel coil covered with a thin, airtight cover wound with silk or some other fabric, horsehair, or thin skin. Then there was the mouthpiece tip made of antler, the lower part of which was called the *obernus* (upper nut) and which could be a separate part. The purpose of the rings on the tip was for better tooth grip, and there were several rings so that when the teeth had bitten through and damaged the end section it could be cut off and the next ring used. Finally, there was the pipe cord which was made of, or decorated with, a variety of different materials, such as silk, glass or metal beads, textile threads (silk, linen, or similar material), small cloth buttonhole rings or thin metal chains – and it was frequently decorated with tassels.

The western or European meerschaum pipe era started in the middle of the eighteenth century, and the towns of Budapest (Hungary), Vienna (Austria) and Lemgo and Ruhla in Germany rapidly became the European production centres for such pipes. It is impossible to date when tobacco was introduced into Norway, and when the first *langpipe* was smoked in this country. Many Norwegian museums have such pipes in storage, but only a few are exhibited to the public and those that are on display are generally in a rather poor condition. Sadly,



Figure 3: Hungarian model (top) and Norwegian model (bottom); photograph by the author.

it appears that most museum curators have little or no knowledge about these pipes.

During the eighteenth and nineteenth centuries Norway was one of the poorest countries in Europe but had, as a seafaring nation, trading connections with many countries, especially the German-speaking ones. Norwegian businessmen trading with these countries were therefore exposed to *langpiper*. As a rather expensive commodity they were brought into use by tobacco smokers from the higher levels of the Norwegian society, at least in the latter part of the nineteenth century. It was not until the beginning of the twentieth century, however, that they became fairly common.

The hose on top of the stem that is typical of the *langpipe* used in Norway originated in Germany, where it was first produced during the last decade of the eighteenth century. Of the five shape groups of mouthpiece that the Germans classified - *Göttinger*, *Berliner*, *Pressburger*, *Scheibenspitze*, and *Rippenspitze* - it was the *Göttinger*, turned straight with 3-4 biting rings, that was the dominant one in Norway. There was no need for the *Göttinger* mouthpiece tip until the hose came into use, and practically all of the *langpiper* in Norway, whether they were of the east European/German or Norwegian types, had that kind of tip.

Due to the cost of meerschaum the *langpipe* was a smoker's item for the more affluent citizens and, at least in the beginning of their use, they were a status symbol. On silhouettes of family groups from the first quarter of the nineteenth century, the father of the family was often seen holding a *langpipe* in his hand. This is exactly the situation of a silhouette showing the author's great-great-grandfather and his family, which was scissored in about 1819 or 1820 (the smallest girl depicted is the author's great-great-grandmother, born in 1814, who seems to be about five to six years' old), where he holds a *langpipe* with a Hamburger style bowl, a hose atop the stem and a *Göttinger* mouthpiece (Figures 4 and 5). Incidentally, until about the first decade of the nineteenth century, churchwarden clay pipes were depicted in similar images and settings. It seems, therefore, reasonable to assume that *langpiper* were introduced at the turn of the eighteenth century in Norway, and that they became common in the first decades of the nineteenth century.

As previously noted, the *langpipe* consisted of at least eight different components that were produced by different specialists who sold them either to pipe makers, tobacco dealers or to goldsmiths who fitted the various parts together. Unmounted pipe bowls were imported from abroad, although they were also produced by the renowned pipe making firm of G. Larsen in Lillehammer as well as wooden ones by local umbrella makers, woodcarvers and turners. Most of the hoses, acorns, muffs, and decorative rings were probably produced in Germany, as were the cork rings when they were used, although no doubt some of these fittings would also have been turned in Norway. The stems were made mostly of cherry wood specially



Figure 4: *Silhouette of ship owner and Captain Jens Gjersøe and his family c1820 (photograph by the author).*



Figure 5: *Detail of the pipe and smoker from the silhouette of c1820 (photograph by the author).*

grown for this purpose, and Germany produced a lot of them. However, stems were also produced by G. Larsen and other Norwegians, often of young birch, and turned conically at the bottom to avoid the use of cork rings.

Mountings, not just in silver, but also in brass, tin and German silver, were produced on a large scale in Germany, and quite a lot of them are likely to have been

imported, despite the fact that they were, to a certain degree, designed, produced and mounted by Norwegian goldsmiths. Meerscham was a fragile material, and often became damaged with a crack in the bowl, or with holes in the bottom where the dottle had been scraped too vigorously. This damage was mostly repaired by a goldsmith, who mounted bands around the crack and filled the holes with silver plugs in the bottom that often took the shape of a heart.

Other related utensils and accoutrements would customarily have been found in the home of a typical Norwegian pipe smoker, and these are described in the following section.

The author grew up in the town of Drammen where all the branches of his four grandparents had lived for generations, and many of his older family members were still alive. Although the males had long since changed their smoking habits to modern pipes, cigarettes, and cigars, some of them still had pipe tables in their living room. It was quite common for such pipe tables to have a frame from the top of which hung several *langpiper* on brass hooks; in front of the frames were embroidered pictures, often made by the female members of the family (Figure 6). Most tables had one or more drawers in which the tobacco and different smoking utensils were stored, for example, pipe



Figure 6: A typical pipe table; photograph by the author.

stems and mouthpieces belonging to close friends and family members who borrowed pipe bowls and received tobacco from the host when they visited. In some cases a visitor would bring a pipe bowl, or even his own complete pipe, with him. The drawers for storing tobacco were covered inside with a waterproof metallic paint to keep the tobacco moist. The *langpiper* were hung on the frame of the pipe table, on pipe shelves, or on the back of pipe baskets, which were fastened to the walls. Pipe stands, originally made and used for long clay pipes, were placed on tables or cupboards and used for the *langpiper*, and new stands were specially made for them as well. Such tobacco furniture was produced both by local furniture makers and by furniture companies. Not every *langpipe* smoker owned such pipe-related furniture and they would hang their pipes on the wall instead.

None of the author's sources has reported the using an ashtray specifically made for *langpiper*, and none has been described in the literature. However, smoking tables of Turkish or Middle-East style were quite common, being low and having a broad tray of brass or copper. They were used for placing the *langpiper* on, and served as ashtrays when the pipe bowls were emptied. Although the smoking chair is known from foreign publications, the author cannot be sure that such chairs were used in Norway. Spittoons for pipe smokers are also described in some foreign language pipe books, but in Norway they were reserved for the tobacco chewer.

Another of the author's relatives, a great-great-grand aunt, had made as a gift for her nephew (the author's great-grandfather), a pipe purse of red silk, partly covered with black macramé cloth, and with his initials embroidered in metal beads. He used this as a container for his pipe head when he visited friends or family where he had deposited a pipe stem or had his own mouthpiece. A tobacco purse of thin white skin with red, green, and black silk embroidery, which was said to have been made by one of the 'great-great-great-aunts', is also among the possessions that the author has inherited (Figure 7). Pipe cords, which hung on almost every *langpipe* to prevent the bowl from falling away from the stem, were often made by the female members of a family as gifts for the males. However, production of these cords was sometimes done by the women and children of families in need of additional income.

Tobacco boxes and tobacco jars were necessary to keep the tobacco moist and fresh. They were made of different kinds of material such as wood (which, like the pipe table drawers, were coated with metallic paint on the inside), metal, or ceramic, all of which were more or less artistically made.

Prior to the introduction of matches, pipes were lit with glowing embers, in which case an ember tray and ember tongs were necessary. Thin wooden fire sticks made of cedar from old cigar boxes, or the dividers between the cigars, or from light wood, were lit by candles, stoves or open fireplaces, as were paper spills. The fire sticks



Figure 7: Embroidered tobacco purse, pipe taper, pipe scratcher and a macramé pipe pouch dated 1857 (photograph by the author).

and spills in the ‘better-off’ families were usually prepared by the servants or bought, but some sticks were made by the family’s boys with their knives, and the paper spills wrapped and cut by the girls and smaller children. Spills and fire stick holders were sewn and embroidered or otherwise made in textile by the family’s female members. Matches were invented in the middle of the nineteenth century. Igniting the first sulphur ones required them to be rubbed against a coarse base. Some glassworks produced match holders with small silver cups in which the matches were kept, and other artisans such as silversmiths, metalworkers, woodcarvers, potters and porcelain factories all made holders of different materials.

Pipe tampers for pressing the ignited tobacco into the bowl existed in a wide variety of forms and materials. For example, there were two small metal figures, the bust of Napoleon and a cat playing with a ball, which were placed on the upper shelf of the stove in the dining room in the author’s childhood home. Nobody knew then what they were at the time, and they have long since disappeared.

When he was younger, one of the author’s grand-uncles received as a gift a *langpipe* of the Hamburger variety which he used to smoke. Even after he had given up smoking this pipe, he still had it, and some other *langpiper*,

hanging on his pipe table. In one of the drawers in the cupboard he also had a store of pigeon tail feathers, which he had kept from pigeon shooting in younger days, and which he claimed to be perfectly suited as pipe cleaners for *langpiper* to remove moisture from the bowl and to clean the mouthpiece. Long and slender pipe neck scratchers for re-opening the entrance to the bottom of the bowl were made of silver or brass, to which ribbons, embroidered by the female family members, often were attached. Small knives of various kinds, often small pocket knives or pen knives, were used to remove the deposits of tobacco from the bowl. A former tobacco dealer who in his youth worked at the famous Norwegian pipe factory of G. Larsen at Lillehammer (1843-1977), and who learned about the pipe trade from veterans working there, reports that a long steel pin with an eye through which thick wool was threaded, was used to clean the stem by pulling the wool back and forth through it.

Some pipe smokers wore smoking jackets (Turkish-inspired) and smoking caps, or a Turkish fez, before enjoying the pleasure of the *langpipe*. It is assumed by some that this was done to prevent the smell of the tobacco smoke from penetrating and adhering to their clothes and their hair, but it was more likely part of the ritual associated with smoking rather than serving this purpose.

Pipe smoking became a common, every day event, undertaken in, and belonging to homely pleasure. The silhouette mentioned above, and others from the same period, depicting family motifs show that, although smoking tobacco in some circles was both unpopular and regarded as filthy and abominable, it was not unusual to smoke in the presence of other family members including the women. This is further confirmed by the works of famous Norwegian painters from the latter part of the nineteenth century such as Gustaf Wentzel's painting *Breakfast* (1882), which shows a modest but typical family home at that time. In the painting there are two pipes hanging on the wall in the living room of a small apartment with the lady of the house sitting beneath them. Edward Munch's painting *By the Coffee Table* (1889) shows his father smoking a *langpipe* in the company of a young female, and in his *Vrengen General Store* (1888), a man is smoking his *langpipe* in the presence of female customers. In Christian Krohg's painting of his father-in-law, the Norwegian state attorney Christian Lasson, he shows Lasson sitting in the homely atmosphere of a typical government official's home smoking a *langpipe* in the presence of some of his daughters (1889).

With regard to the representation of pipes in domestic pictures and paintings, one particular characteristic should be noted. While the father of the family was often depicted with a pipe in his hand on silhouettes from the first part of the nineteenth century, the pipe is hardly ever seen in pictures dating from later in the century, when daguerreotypes and photographs came into use. Is this because smoking a *langpipe* was no longer considered a status symbol, but had turned into a more every day event, and the pipe had to be put away when something more important was going on? It seems to be the same situation when considering more formal paintings. In art galleries that exhibit paintings from the seventeenth to the twentieth century, representations of pipe smokers are very seldom to be seen. The pipe hardly exists in portraits and in family group situations, and paintings showing people smoking *langpipen* as previously referred to are clearly in the minority. The same is true for the daguerreotypes and photographs.

The common occurrence of pipe smoking in the household is, however, corroborated in old prose. For instance, the female author Camilla Collet describes how the furniture in the living room had been changed and the only pieces left untouched were the old armchair in the corner and the pipe shelf above it (Collet 1854-55, 99). Later in the book she describes what occurs when a guest, who joins the family members and the son of the house, in the presence of his mother and sisters, gives his father a freshly lit pipe (Collet 1854-55, 100). Another Norwegian writer, Jonas Lie, describes how the daughter of a retired regimental captain, living in the countryside, comes to visit him and exclaims: '*Pa, I have all day been longing to smell the petum and to see you with the smoke cloud above your head*' (Lie 1953, 71).

There were, of course, opponents to smoking in Norway in previous centuries, as in the other European countries. But contrary to the situation today, the opposition does not appear to have been as strong as in other parts of Europe. It was the men who smoked and even if some women protested against the smell of tobacco in their homes, the depictions and description of this cultural activity shows that smoking tobacco occurred in the presence of, and was accepted by, the whole family. This might have been partly due to the fact that the Norwegian private home, even among the better-situated ones, was seldom large enough to contain separate smoking rooms with the comforts that such rooms required. Men's clubs were almost non-existent, and the Norwegians never had much of a tradition for spending time in pubs, cafes, or inns. Whilst considering smoking rooms and the Norwegian opponents to tobacco smoking in earlier days, the Norwegian Nobel Prize laureate Bjørnstjerne Bjørnson ought to be mentioned. He had a very wide circle of friends and was visited by lots of different kinds of people including pipe smokers who were, according to oral traditions and regardless of their status, asked to perform their repulsive habit in a separate room set aside for this purpose. Although this room was furnished in a nice way, it is said to have been referred to as 'the pigsty'. All, that is, with the exception of one other contemporary Norwegian writer whom Bjørnson held in high esteem, Alexander Kielland - but he was a cigar smoker.

Geographically situated in the outskirts of Europe, Norway was never the centre of world events, nor did it have any substantial influence on cultural developments outside its own borders, on the use of tobacco, or, with the exception of the Norwegian style pipe head, on the implements and accessories used in connection with the tobacco plant. Yet it should be remembered that tobacco was unknown to the rest of the world until Christopher Columbus discovered America. He was, although born in Italy, not of Italian, but most probably of Norwegian ancestry. His adventurous voyage was based on Norse knowledge of a land far beyond the sea in the west that the Viking Leiv Eriksson and his followers, all of Norwegian descent, had tried to colonize 500 years earlier. Had they succeeded, the history of tobacco and the *langpipe* would almost certainly have taken a different course.

References

- Brongers, George A., 1964, *Nicotiana Tabacum*, Theodorus Niemeyer N.V., Groningen, Netherlands, 264pp.
- Collet, Camilla, 1854-55, *Amtmannens Døttre* (2006 edition), Gyldendal, Oslo, Norway, 328pp.
- Levárdy, Ferenc, 1994, *Our Pipe-Smoking Forebears*, Dr. Irnák Osskó (printed by Oberpfalz Drukhaus), Germany, 176pp.

Lie, Jonas, 1953, *Familien på Gilje*, Gyldendal Norsk Forlag, Oslo, Norway, 196pp.

Manger, Anton, 2003, *Meerschaumpfeifen – Eine Ruhlaer Legende*, Rötter Druck und Verlag GmbH, 97616 Bad Neustadt a.d. Saale, Germany, 160pp.

Pollner, Otto, 1997, *Die Pfeifenmacher Zwischen Rennsteig und Røhn*, heka Verlag – Heinz Kameier – Leopoldshöhe, 128pp.

Rapaport, Ben, 1979, *A Complete Guide to Collecting Antique Pipes*, Schiffer Publishing Ltd, Atglen, U.S.A., 254pp.

Rapaport, Ben, 1999, *Collecting Antique Meerschaums*, Schiffer Publishing Ltd, Atglen, U.S.A., 176pp.