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THE TOBACCO PIPE: ITS ORIGIN, EVOLUTION AND ASSOCIATION.

BY

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INTRODUCTION

INTRODUCTION

Lady Bracknell: Do you smoke a pipe, Lord Worthing?

Worthing: I do indeed.

Lady Bracknell: I'm glad to hear it, a man should always have an occupation of some kind.

From "The Importance of Being Earnest": Oscar Wilde.

The first chapter will provide an overview of the introduction of tobacco into Europe, examining the factors which contributed to its arrival, and the various methods of its consumption, from country to country. Was it used for health or recreational purposes, and what factors contributed to its subsequent diffusion throughout Europe? I will also examine those factors which contributed to the decline in popularity of the pipe (the implement which heralded the emergence of tobacco usage in Europe), and will show among other things, that it has been the focus of endless, if ever-shifting controversy since its inception in the late sixteenth century.

The second chapter will focus on the tobacco pipe itself, the factors that influenced both the design of each type of pipe and the materials used in their production. It will also make reference to the evolution of the pipe in terms of both function and artistic merit.

Chapter three will detail the emergence of Peterson, the briar pipe -maker of Dublin, from its inception in the mid-eighteenth century to the present day. It will examine the factors which have brought about its reputation as one of the leading brands of briar pipes today, and how the various processes in the production of its pipe range have changed over the years. Have these changes in any way altered the perception of the tobacco pipe in the public mind?

The purpose of the final chapter is to examine the images, stereotypes and symbols associated with the tobacco pipe, with particular reference to tobacco-related prints of the seventeenth and eighteenth centuries. These prints provide an historical context for the pipe, documenting its various associations with masculinity, sophistication, exoticism and contemplative wisdom, in relation to social and cultural trends. In conclusion, I will provide a tripartite division of the three most common types of tobacco smoking today, while clearly defining the symbolic role of the tobacco pipe in modern society.

CHAPTER 1:

THE INTRODUCTION OF TOBACCO INTO EUROPE

THE INTRODUCTION OF TOBACCO INTO EUROPE

Neither the Greeks nor the Romans knew anything of tobacco, although there is one interesting preview to the events of fifteen centuries later. This can be found in the writings of Pliny, who lived in the first century AD, and devoted most of his life to a work on natural history, concerning various medicines extracted from plants. In one instance he recommends inhaling the smoke of burning coltsfoot through a reed as a cure for a cough (Scott, 1966, p.7) this must be one of the earliest signs of the pipe in Europe, and a rare occasion when smoking was put forward as a cure for, rather than a cause of, coughing.

In 1492, when the floodgates of European explorers opened on North and South America, the many native cultures there already had long traditions of using tobacco, sometimes in conjunction with other psychotropic plants. Used regularly in ritual and social contexts, tobacco was appreciated for its physiological and mind-altering effects, which among other things, aided the Amerindians in their search for the supernatural. It did not take long for the early explorers to grasp the importance of the plant within the native cultures. Subsequently, both verbal and pictorial descriptions of its use featured in many publications about the New World, in particular describe a kind of Y-shaped pipe, the two upper ends of which were inserted in the nostrils, and the bottom into a pile of tobacco leaves.

André Thevet, a French monk who travelled briefly to Brazil in 1555, reported that the natives "esteem it marvellous profitable for many things... they say it is very holesome to cleanse and consume the superfluous humours of the brain" (Wyckoff, 1997, p. 4).

One of the first literary mentions of tobacco, in English, in Edmund Spencer's *'Faerie Queene'* of 1590, is a reference to the healing qualities of the herb. (Wyckoff, 1997, p.13). Indeed, the initial European interest was devoted almost entirely to the plant itself and its supposed curative powers, which were perceived as being virtually limitless: there was no ailment, it seemed, that

tobacco could not cure, from shortness of breath and halitosis to labour pains and even wounds. The cures were effected by various means, either by inhaling the smoke from the leaves, making a sugary syrup with them, or by applying the hot leaves directly. Another of its medicinal uses is graphically illustrated in this peculiar print from the eighteenth century entitled "*Horse with smoking pipe extending from its anus*", displaying the plants occasioned use as an enema.

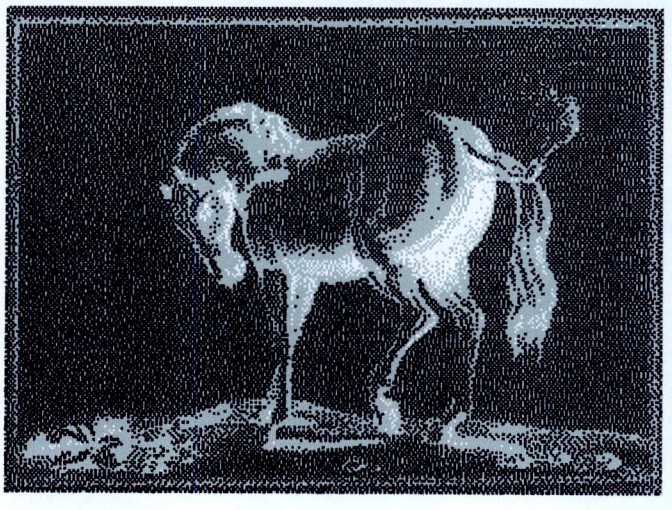


Fig. 1

While the rest of the sixteenth century world was taking to tobacco as the new panacea, the English were far more interested in the pleasures they could derive from tobacco. The most important factor in the establishment of smoking in England (and subsequently Ireland) was the colony of Virginia, founded by Sir Walter Raleigh in 1584. Initially, the colonisation was a complete failure, and within two years all the survivors were back in England having brought with them the smoking habit they had acquired from the native Americans. The practice of smoking spread like wildfire, until within twenty years, the whole of England, and much of Ireland, was under the spell. Smoking had become a social necessity, and there were even professors on the subject, who for a fee gave classes in such things as the art of blowing a perfect smoke ring. As with England, it is uncertain as to who first brought the tobacco plant to Ireland. Much of the evidence suggests that it was Sir Walter Raleigh, who owned vast estates in Munster, and who may well have been cultivating the 'divine weed' on these very estates. Tobacco smoking increased dramatically over a short

period of time in this country, and since then, because of its various social, cultural and economic links with England, has more or less followed suit with its neighbour's trends and fashions concerning the various methods of using tobacco recreationally. Meanwhile, when Elizabeth was succeeded by James I in England, the carefree atmosphere around tobacco disappeared overnight, because James was a fanatical hater of tobacco. This was partly because he thought it was so expensive that it was having a very considerable effect on the internal economy of the country. To balance this - or at least to ensure that he himself benefited from it - he raised the duty on tobacco soon after his succession from 2d to the astronomical figure of 6s 10d a pound. This was the beginning of the heavy taxation placed on tobacco, which of course is still in evidence today.

In 1604, James published (anonymously, although this fooled nobody) his celebrated "*A Counterblaste to Tobacco*", (see fig. 2), in which he examined at length all the debilitating and ruinous effects of what he called 'this precious stinke' (Scott, 1966, p. 9) - precious because he estimated that some people were spending as much as £400 a year on tobacco, the equivalent of hundreds of thousands by today's standards.

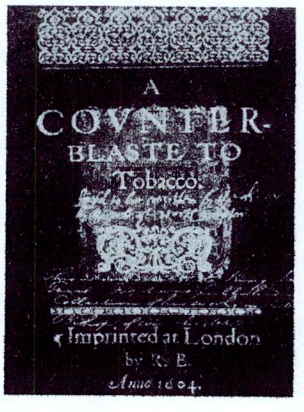
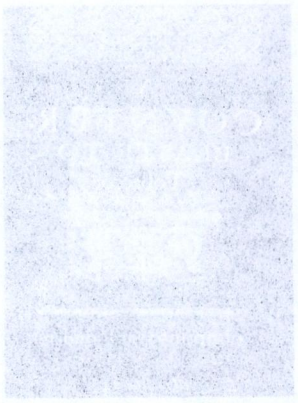


Fig. 2

The result of the King's attack was that the importation of tobacco from abroad (Virginia, now a flourishing colony, had made tobacco cultivation the backbone of it's economy) fell slightly, while the cultivation of the plant in England rose enormously.



In spite of all efforts to stem the tide, including penal import duties, the consumption of tobacco continued to increase. In 1620, the Guild of Pipe-makers was formed in London. Meanwhile, James was still trying to perform his hopeless task of prohibiting smoking, and in 1619 he forbade the growing of tobacco in England and Ireland. Few took any notice of this. In 1625 James died, along with his dream of banishing tobacco.

During the first half of the seventeenth century, the habit of smoking, which up to that time had been confined to England and Ireland, spread to the rest of Europe. As has already been seen, tobacco had been in use there as a medicinal herb for almost a century, and the new cult became mixed up with the old. Von Grümmelhausen, a German observer, summed up in 1667 the extent to which tobacco was now being used. He reported that:

'Some of them drink their tobacco, some eat it, other sniff it up their nostrils - indeed, I am surprised that I have not yet found anyone plugging his ears with it... each of them is prepared to explain why he does it and how it benefits him. One man smokes because it enables him to see better; another because it disperses water in the brain; a third to ease his toothache; a fourth to stop the singing in his ears; a fifth will tell you it helps him sleep; a sixth that it quenches his thirst; a seventh that it neutralises the effect of too much water drinking; an eight that it expels evil-humours; the ninth man smokes to pass the time; the tenth because he doesn't wish to seem unsociable... they will tell you it benefits the peasant who smokes it, the man who prepares it, the carrier who conveys it, and the merchant who sells it'. (Scott, 1966, p. 57)

In country after country there was an outcry against the habit, particularly as the healing properties of tobacco came to be realised as misrepresentations of the early explorers. In many countries, smoking was prohibited entirely, but the results were much the same as they had been in England. Even in Turkey, where the penalty was death, the abolitionists had no better success. By about 1650, when it was found that Turkey possessed ideal soil and climate for the cultivation of the tobacco plant, the Sultan (Mohammed IV, a smoker himself) repealed the laws, and the growing of tobacco took its place as one of the main enterprises of the country.

By the middle of the seventeenth century, tobacco and the smoking of it were known throughout the world. As soon as each ruler saw the futility of trying to

suppress it, he also realised that here was an apparently inexhaustible source of revenue. In 1670, the then King of England, Charles II, authorised the physical destruction of all tobacco plants growing in England and Ireland. From that moment tobacco growing in both countries ceased to be an enterprise of any importance. Virginia, however, prospered greatly as more and more tobacco was exported to England and Ireland. Not only was the demand doubled overnight, but also the new habit of snuff taking was becoming widespread among the upper classes, further increasing consumption. Just as pipe smoking had spread through the European and Eastern world from England, so it was France that introduced this next revolution in the use of tobacco. Snuff, which in its basic form is no more than finely ground tobacco leaves, had been seen by Columbus among the native Americans, but it did not make itself known in Europe till the early 1600's.

In England, the new French fashion of snuffing very rapidly conquered the old established pipe; all things French, at the height of Louis XIV's reign, were the rage. Snuff taking was seen by the upper classes as being a far more refined (both literally and figuratively) way of using tobacco.

Before the emergence of snuff, tobacco was smoked predominantly by men in their clay pipes, while only a small percentage of women enjoyed the habit. This all changed in the seventeenth century however, mainly for one reason: The Plague. It's arrival in Europe during the second half of the seventeenth, was a major factor in the spread of the habit among all classes and both sexes in society. The idea that tobacco smoking might be at least a disinfectant was seized upon when all other remedies failed. Even young boys and girls were instructed to smoke a pipe every morning to ward off the disease.

It is for this reason that the pipe remained popular among the lower classes throughout the seventeenth and eighteenth centuries, and became temporarily more popular among women, despite the prevailing fashion of snuffing, which was enjoyed impartially by both sexes of the upper class.

As the years of the eighteenth century went by, snuff taking became such a universal habit that it seemed as if smoking was dying out completely. In 1773, a doctor named Herbert Johnson said, "Smoking has gone out. To be sure it is a shocking thing, blowing smoke out of our mouths into other peoples mouths, eyes and noses, and having the same thing done to us" (Scott, 1966, p. 72).

But just when it really did seem that smoking would never reappear; the cigar made its appearance. They were developed, particularly in the Spanish-American colonies, as rolls of tobacco leaf, often with a straw set in the middle to help the cigars to draw. The first real contact that the English made with Spain and Spanish habits came in the course of the Peninsular war at the beginning of the nineteenth century. The English, German and trench soldiers took immediately to the new habit and, when the Napoleonic wars ended at Waterloo in 1815, they brought their new found taste for 'segars' home with them.

Almost as rapidly as snuff taking had ousted the pipe from fashionable circles the cigar overcame the snuffbox. Although the cigar, in its turn, declined in popularity in England and Ireland with the introduction of the cigarette, many continental countries remain firmly attached to it to this day.

The cigarette first appeared in South America, rough tobacco leaves being rolled inside a thin paper tube. France was the first European country to use them, in about 1844, but it was another, which spread the new habit to the rest of Europe. The meeting together of the English, Turks and French against the Russians in the Crimea, and the subsequent return of the soldiers to their homes, accomplished for the cigarette exactly what the Peninsular war of half a century earlier had done for the cigar.

The first manufactured cigarettes appeared in Austria in 1865. It was a long paper tube (about nine inches) packed with tobacco of reasonably high quality; there was a mouthpiece at each end, and the smoker broke the cigarette in half before using it. It was a few years before the invention, by way of London, reached America where it became an immediate success.

So the wheel came full circle, from South America where pipe smoking began, through Europe and back to North America, in the form of the cigarette. We have witnessed the ever-changing trends in the use of the tobacco plant, both in the varying ways it was consumed and also in its popularity among certain classes over others. What seemed to be a major factor in the spread of tobacco in its varying forms and usages was the continuing revolts which were waged in Europe at this time. Indeed, it was the revolutions that broke out all over Europe in 1848 that finally spelt emancipation for European smokers, who in some countries had still been suppressed and threatened with severe penalties for smoking in public. So, each revolution brought about a new revolution in the world of tobacco consumption.

CHAPTER 2:

THE EVOLUTION OF THE TOBACCO PIPE

THE EVOLUTION OF THE TOBACCO PIPE

The tobacco pipe, which heralded the introduction of tobacco into Europe in the sixteenth century, has a long and colourful past. It is by far the longest serving implement used in the smoking of tobacco. Although its popularity has fluctuated since its inception in Europe, mainly because of the rise in popularity of other methods of consuming tobacco, it has never fallen completely from view. (As has happened with snuff taking, which has almost vanished completely.)

The first pipe to be examined, and the one which seems to carry the most historical importance, is the clay pipe.

Fig. 3

THE CLAY PIPE

It is unfortunate that you are unlikely to find a clay pipe from the sixteenth or seventeenth century in perfect condition, as they were extremely fragile, in spite of the protective cases sometimes made for them. The reason for this is that they were intended, from the start, to be completely expendable.

An eighteenth century gentleman bought his pipes by the gross, and might have got through half a dozen clays in a day if he was a busy man. The earliest clay pipes are distinguished mainly by their tiny bowls. Tobacco, until the colony of Virginia got into its stride in about 1625, was extremely expensive - the equivalent today of about ten pounds an ounce. In spite of the cost, the English, who led the world in this form of tobacco consumption, were seldom without a clay pipe in their mouths. As early as 1598, a German traveller marvelled at the English and their clay pipes, puffing out smoke through their nostrils "like funnels, along with it plenty of phlegm and defluxtion from the head" (Rapaport, 1979, p. 116).

These first clays were less than an inch in height, and were sometimes known as 'fairy pipes' or 'Roman Pipes', from the belief that anything dug out of the ground must be Roman. The very small size of the bowl was only partly the result of the high cost of tobacco on its first introduction. More significant was the tiny bowl of the pipes smoked by the native Americans at the time, for reasons of ceremony rather than economy. The early Virginian settlers copied these exactly, and returned to England with pipes holding no more than a pinch of tobacco - pipes which the England pipe-makers used as a pattern.

The most characteristic shape of these earliest clays was a short forward tilted barrel resting on a flat heel. The stems were usually about twelve inches long. Decorating of any kind was rare; occasionally the mouth of the bowl was edged with an engraved line of milling. The maker's work, in the form of initials or a symbol, was on some occasions stamped on the heel. Examples can be seen in one of the few collections of sixteenth century clays in England, at the Guildhall Museum in London (See fig. 4).

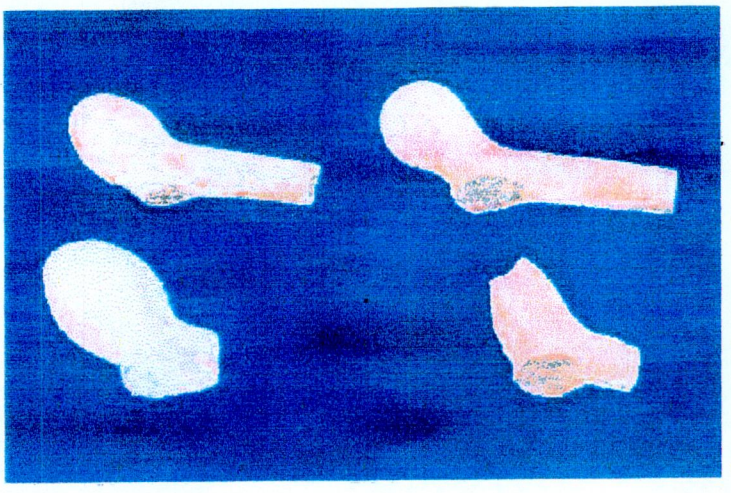


Fig.4

This barrel shaped bowl lasted, in modified terms, throughout the long life of the clay pipe. Another sixteenth century form was unique to this period. Here, the bowl was no more than a thickening of the already substantial stem, turned very slightly upwards to stop the tobacco from falling out, and sometimes finished with a rim. The capacity of the bowl was similar to that of an acorn cup, and the 'heel' was merely a flattened area where the stem joined the bowl.

The main development in clay pipes, between the end of the sixteenth and the middle of the seventeenth century, was in the size of the bowl. Tobacco by this time had become much cheaper - about a fifth of the price it had been in 1600, and clay pipe bowls reflected this trend. They still retained, as they did for at least a century to come, the forward lean of the bulbous bowl. Well-known pipe-makers of the period were Thomas Smith, Humphrey Partridge, Philip Edwards and S. Wheticker. A particularly celebrated pipe-maker at this time was Gauntlett of Winchester, whose bowls were marked at the bottom, on the flat heel, with his mark of a glove. His pipes were sufficiently in demand for the mark to have been imitated, not only in England, but also in Holland.

By about 1690, some makers were producing pipes with a less pronounced forward lean. Also, at this time the flat heel began to be replaced by a spur, a change which became standard in the eighteenth century. The loss of the flat

heel meant that the maker's mark was now stamped either on the bowl or on the stem.

The main contribution of the eighteenth century to the development of the clay pipe was in decoration and the length of the stem. Up to this stage, pipe bowls had been decorated very sparsely, if at all, and stems were usually straight and about a foot long. It must be remembered that clay was still, for practical purposes, the only material from which pipes were made. It was to be expected that the great artistic upheaval of the eighteenth century would also have its effect on such simple things as clay pipes. The eighteenth century was the time when snuff practically ousted tobacco smoking as the fashionable form of consumption. The great majority of men, however, especially those from rural areas, were inseparable from their pipes, and took not the slightest notice of fashion. Many rich men too cared little for the new fashion, and were too fond of their pipe to give it up.

The clay pipe-makers noticed the revolution in artistic taste, and eighteenth century pipes have bowls of simpler shape, but decorated to a greater degree, usually with mouldings in the clay. The stems were longer and curved downwards.

Mention should also be made of the Dutch clays that were turned out in enormous numbers over much the same period. As it happens, nearly all the clay pipes made in Holland were produced from English clay exported there. This infuriated the Guild of Tobacco Pipe-Makers (founded in 1619), particularly as a large proportion of the finished Dutch clays were re-exported back to England and sold there in direct competition with their own products. They subsequently petitioned Parliament in 1663 to stop the export of pipe clay and this was granted. It is almost certain that the first Dutch clay pipe-makers learned their trade in England and copied English designs. The early (second half of the seventeenth century) pipes from Holland tend to have longer stems than their English counterparts, to be decorated more often with incised lines or stylised patterns, and in some cases to have stems which curve upwards, unlike the straight or slightly down-curving stems of English clays. The stem was often

tipped with red wax, a fashion copied by the English. The development of the heel into a spur followed a similar time-scale in Holland and in England, and was caused by the lengthening of the stem. A short, straight-stemmed pipe, would rest upright on a table on its heel, but the longer, curve-stemmed pipe required a stand when not in use, and a projection - in this case the spur - to keep the hot bowl away from polished furniture when in action.

The clay pipe which has attracted the most popular attention is, ironically, not truly representative of clay pipes of this period. The 'Churchwarden' pipe with its long curved stem was never a popular model among true smokers of the clay pipe, and was actually only first introduced as a novelty. They were modelled on a form of clay pipe which was in vogue around 1700, with a longer stem than the usual twelve inches, tipped with glaze to form the mouth-piece, and known as an 'Alderman'.

The main vogue of the Churchwarden was in the middle of the nineteenth century, when pipe smokers who usually smoked the short 'cutty' during the day would gather at the inn in the evening to smoke in a more leisured way. At this time, it was perfectly acceptable for the upper classes to smoke short clay pipes; the 'snob value' came from buying the clay from a fashionable maker such as Milo in London or Fiolet at St. Omer.

Although clay was practically without a rival for pipe-smoking for two hundred and fifty years, the sheer exclusiveness of tobacco in the very earliest years of it's introduction caused the pioneer smokers - rich men by the evidence that they could afford to smoke at all - to have costly pipes made for their special use. Some had silver pipes made in the form of imitation clays - a strange example of the usual copying process in reverse. There was also a brief vogue for iron pipes in the eighteenth century, but they never became popular with the true smoker.

Mention should be made of the celebrated French clays of the period between the end of the eighteenth century and about 1870. Until the Napoleonic period, French clays had followed the patterns of English products, both in shape and

simplicity, and in 1790 several factories began to make well-modelled pipes in the form of heads. The subjects were usually contemporary or historical figures, and some of the earliest were modelled on the leaders of the Revolution - Napolean, Robespierre, Mirabeau and Marat.

Apart from these seriously intended designs, a large number of 'fantasy' pipes were also produced - grotesque heads and skulls, animals and so on. One of the most amusing is a caricature of the Duke of Wellington (a violent non-smoker) with, immediately behind, a French soldier picking his nose.

The most reputable factories were those of Fiolet at St. Omer and Gambier of Paris. The firm at St. Omer (one of several there) introduced enamel colours on to their products, with great success. Most French clays of this type were made as bowls only, allowing for a stem of some other material to be inserted.

The only serious European rivals to clay, as a material for pipe making during the eighteenth century, were porcelain and meerschaum, both of which will be dealt with in subsequent pages. It was once again the artistic revolution of this period, which led to a demand that was adequately filled by these two new materials.

THE MEERSCHAUM PIPE

FIG. 5

The merits of meerschaum pipes, like the briars which followed them, were discovered largely by accident. Meerschaum in German means sea-foam, and it is a word which the English, unlike the French, have never bothered to translate (the French transliterated it to écume-de-mer). In its natural state, this form of magnesium silicate looks very like petrified foam, and it is still sometimes washed up on the shores of the Black Sea.

It was in Central Europe that meerschaum was first used for making pipe bowls. According to legend it was a Budapest shoemaker who found the secret of 'colouring' the material by the use of wax. This took place in about 1750, so meerschaum must have been used for pipes before this. It has the essential merits of any material which is to be used for holding burning tobacco - a degree of porosity, insulating properties, the ability to produce a 'cool' smoke, even and slow carbonisation. It is also easily carved.

Wax was certainly an essential ingredient in the colouring of a meerschaum pipe, but it was the actual smoking of the pipe which brought about the change in colour, (meerschaum in its natural state is almost pure white). There is a well-known story of the owner of a newly bought meerschaum pipe, which illustrates both the process and the mystique of colouring; it was first told by Fairholt in his "*Tobacco*" published in 1859 (Scott, 1966, p. 72). There was a smoker who, determined to have a perfect meerschaum, made arrangements that it should pass from mouth to mouth of a regiment of soldiers, the owner of the pipe paying the bill. After several months a perfect pipe was handed back to the owner with a tobacco bill for more than one hundred pounds. Whether this was true or not, enormous trouble was taken by smokers to ensure that their meerschaum was properly and evenly coloured. Colours can range from a pale amber to a brown so dark as to be almost black.

The ease with which meerschaum can be carved was fully exploited, with subjects varying hugely. Probably the most common are human heads, both male and female. Complete human figures, lying and sitting and cleverly incorporated into the angle where the bowl meets the stem, are also still to be found. Also animals, children, battle and hunting scenes, ships and

mythological scenes can all be found depicted on a meerschaum. Almost without exception, meerschaum pipes were made to be fitted with a mouthpiece of another material: amber a popular choice because it's natural colour complemented that of the coloured meerschaum (See fig. 6).

Fig. 6

The earliest pipes to reach Ireland and England, were imported in the late 1750's and their popularity lasted roughly one hundred years, until they began to be superseded by the briar in about 1860 (although as always happens, a few devotes refused to fall in with the new fashion, which is why meerschaum pipes are still produced today). The earliest pipes were sparsely decorated and had comparatively large bowls into which a long wooden or ivory tube was inserted as a stem (mouthpiece). The more elaborate carvings were not seen until about 1830. Meerschaum was also used extensively as holders for cigars and cigarettes, both of which were introduced here and in England during the nineteenth century.

THE PORCELAIN PIPE

Porcelain pipes have never been popular in either England or Ireland. As one writer said in 1876: 'the execrable china pipe is the mystery of the German... it has no absorption. It is a mere tobacco still, condensing the fetid juices in its reservoir which must be frequently emptied and cleaned, or it is converted into a hubble-bubble of disgusting poison' (Ehwa, 1974, p. 32). This reference to the lack of absorption is very important, as it is this factor which gives the German porcelain pipe its characteristic shape.

Unglazed clay allows most of the liquids which gather in the bowl to evaporate into the outside and through the pores in the material. Glazed porcelain on the other hand, seals these liquids in, so therefore a means had to be found of separating them from the burning tobacco.

The answer was found towards the end of the eighteenth century, but porcelain pipes were already being made thirty years before that in Germany. It is not clear why Germany should have taken to this new medium, but it was appropriate for the home of European porcelain making.

Both the Meissen and the Mymphenburg factories produced porcelain pipe-heads in considerable quantity from 1765 onwards, and other establishments were not slow to follow. The earliest productions differ from all later ones by being in the form of modelled (and usually enamelled) heads and figures, human and animal. Modelling was later reduced to relief work on the cylindrical shape of the bowl; and by the beginning of the nineteenth century, the familiar painted bowl was almost universal.

The tall, narrow, cylindrical bowl of the most common type of nineteenth century porcelain pipe ends in a short stem which is bent only very slightly from the axis of the bowl, and finished with a knob on the underside. The short stem fits into a Y-shaped porcelain reservoir which collects the juices and which can be emptied out very easily. The long stem and mouthpiece fits into the other arm of the Y, which may be made from almost any suitable material, such as

wood, horn, ivory or bone. The pipe is normally smoked at waist level, the stem rising almost vertically from the reservoir.

The subjects of the paintings on porcelain pipe bowls vary enormously, from scenic landscapes to coats of arms to pretty girls. The early examples (up to about 1850) are hand-painted, but thereafter transfer printing was the rule.

THE BRIAR PIPE

Wooden pipes were smoked by a few (very determined) English smokers but never became popular because of their essential disadvantage of burning themselves away almost as quickly as the tobacco they contained. This drawback was removed, however, by the discovery of the briar.

The modern briar, which has almost completely ousted all other forms of pipe in both Europe and America, has a comparatively long history. Its discovery, according to the accepted story, was very much accidental. A French pipe-maker visiting Corsica in 1825 to pay his respects to Napoleon's birthplace, either lost or broke his meerschaum and asked a local man to carve him a temporary replacement. The Corsican used a piece of root from the bruyère, or the heath tree. The new pipe was a revelation, and the pipe-maker took some pieces of the root back to France with him, and so founded the industry (Scott, 1966, p. 109). The virtues of the briar as a material for pipe bowls are it's hardness and the fine grain, it's durability (clay and meerschaum were both very fragile), lightness, poor conduction of heat, and it's resistance to fire.

Fig. 7

CHAPTER 3:

CASE STUDY OF A BRIAR PIPE-MAKER: PETERSON OF DUBLIN

Case Study of a Briar Pipe-Maker: Peterson of Dublin

Peterson of Dublin have been manufacturers and purveyors of smoking products since 1865. Widely regarded as one of the most reputable root briar pipe-makers, the company, with its premises at Sallynoggin, Co. Dublin, employs forty-three people and it's products are sold in almost forty countries.

Firstly, I will detail the company's origins in the latter part of the nineteenth century, examining the factors by which it has taken it's place as one of today's leading pipe manufacturers. I shall also look at the processes involved in the making of a Peterson pipe, how these processes have changed since the company's inception, and whether these changes have altered the company's perceived image as being a strictly craft-based organisation. The latter part of the case study will examine both the market to which the Peterson pipe is directed and the marketing strategies used to get it there.

A Brief History

Fig. 8

"The importance of producing as perfect a pipe as possible is evident when we realise how universally smoking has affected modern thought in Art, Science, Literature, Politics and even the pulpit; how it has influenced the best wit of our time and brought relief and solace to over-taxed energies".

Charles Peterson, 1890 (Peterson Catalogue, 1998).

1865 was the year in which Charles Stewart Parnell entered the British House of Commons and Gilbert and Sullivan's first operetta had its first production. It was also the year in which Charles Peterson, a master pipe-craftsman from Riga in Latvia, joined the Kapp brothers in their tobacconist shop at 55 Grafton Street, Dublin. The Nürnburg brothers, Frederick and Heinrich Kapp, whose Dublin tobacconist was simply christened 'Kapp Brothers' in the same year, soon made a name for themselves making and selling meerschaum and briar pipes, although on a relatively low rate of turnover, and subsequently a low rate of profit, similar to other small Irish pipe-makers of the nineteenth century.

However, all this was to change with the arrival of Peterson, who persuaded the Kapp brothers to go into partnership with him. The company was then renamed 'Kapp and Peterson', and this change brought with it new and ambitious plans for the future. In the subsequent years following the partnership, Kapp and Peterson went on to become one of Dublin's most fashionable and respected manufacturer's and purveyors of various smoking products, but most notably for their range of root briar pipes, which were steadily gaining a reputation for both their quality of craftsmanship and their durability. However, it was some twenty years later before the name Peterson became familiar with pipe smokers outside of Ireland, and emerged from the clutter of other small pipe-makers to take it's place among the more prominent and respected pipe-makers, not only in England but also on the Continent.

The responsibility for this new found fame lay at the feet of the master craftsman Charles Peterson, who in 1890 (the same year as he was quoted as stressing the importance of 'the perfect pipe') developed his revolutionary new pipe design, the Peterson Patent System, the patent for which was applied for in

May 1894 (see fig. 9). The heart of the system was the unique graduated bore in the mouthpiece, which made the suction applied by the smoker fifteen times weaker by the time it reached the tobacco chamber. This allowed the moisture and bitter tars from the tobacco to flow into a specially made reservoir beneath the bowl, thus preventing them from reaching the smoker's mouth, resulting in a much cooler and considerably drier smoke.

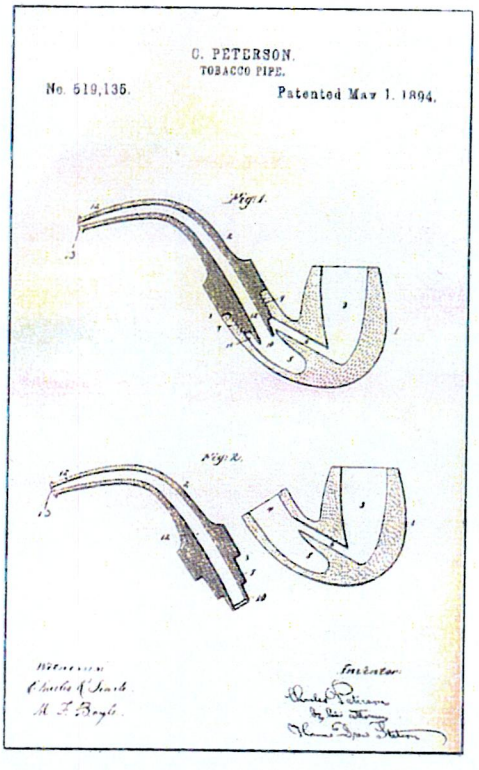


Fig.9

There followed in 1898 the Peterson 'lip' patent mouthpiece, also invented by Peterson. The Peterson 'lip' further enhanced the effectiveness of the graduated bore by directing the smoke up and away from direct contact with the tongue. The smoke was therefore distributed more evenly, greatly reducing any change of tongue-bite (an unpleasant side-effect of pipe-smoking, occurring when the tongue comes into direct contact with tobacco smoke over a given length of time, resulting in a stinging sensation). Not only did it make the smoke from the tobacco more comfortable to inhale, the shape of the 'P-lip' mouthpiece was specially contoured for the tongue to rest comfortably in the depression below the mouthpiece opening.

The Peterson Patent Pipe went on to receive several industry awards, including the gold medal awarded for the best finished pipe at the International Tobacco

trades Exhibition in London in 1895, and also an award for best patent pipe at the National Exhibition for Brewing and Allied Trades in 1905.

And so, armed with a revolutionary new pipe and several awards under its belt, Kapp and Peterson emerged into the twentieth century, advertisements of the time confidentially proclaiming their product to be 'pipe of the century' (Palmer, 1996, p. 5).

CRAFT OR INDUSTRY?

Since the company's inception over one hundred and thirty years ago, Peterson have been regarded as an essentially craft-based organisation, incorporating every phase of pipe manufacture, from the basic block of briar cut directly from the root of the heath tree (ebauchon) to the finished product. This perception of traditional handicraft and dedication is still very much in evidence today, a factor which the company admits to being extremely important to the continuing success of the brand name. In an era dominated by the machine-made product, the handcrafted object, and the rare skill required to make that object, is something which has increasingly been sought after by the consumer, and it seems that there are two main reasons for this preference. Firstly, the hand-crafted object has been seized upon as a means of rejecting a pervasive materialism evident in modern industry, in preference for a set of values which, in the words of Edward Lucie-Smith, author of '*The Story of Craft*', "are partly nostalgic, partly the expression of hope for a better future" (1981, p. 18). In other words, the purchase of a hand crafted object over the mass-produced or machine-made one could be seen as a form of protest against a dehumanising environment and way of life. Secondly, it is the arrival of the Celtic Tiger to these shores which has allowed the consumerist population to instigate this preference for the skilled work of the craftsman, as opposed to that of the factory worker. Because people now have more money to spend, they are turning their attention to the 'luxury item' sector of the market place, which houses the majority of handcrafted wares.

As these trends are extremely beneficial to the Peterson brand name, it makes sense that the company should stress at every opportunity how little their methods of production have changed over the last century, and it is without question an image which the company has chosen to portray. This craft-based perception is prevalent throughout the company's various catalogues and brochures. For example, in their brochure entitled 'Peterson - The Finest Handmade Pipes in the World', the 'exquisite pipe-craftsmanship' is described as being a 'time-honoured tradition' of the Dublin factory (1995). The brochure goes on to describe 'this renowned craftsmanship' as being very much in evidence today.

And so the question which needs to be asked is whether or not this allusion to the very craft-based elements used in the processes of producing a Peterson pipe can be justified.

Before examining these processes, it is important to ascertain exactly what is meant by a hand-made or handcrafted pipe. Many pipes are described as being handmade, but definitions can vary - from pipes cut and drilled by hand to pipes that are carried by a worker from one machine to the next. By 'handmade' I am referring to pipes that are shaped entirely by hand with carving tools, or turned by hand on a lathe. In a mass-production pipe-making company, the blocks of briar are drilled, shaped, sanded and polished in several standardised processes, relying on the use of custom machinery throughout. I consider pipes with a similar degree of mechanisation to be machine-made.

Up until fifteen years ago, Peterson imported their raw materials from Morocco and Spain, the former being the basic blocks of briar needed for making the bowl of each pipe, and the latter being the blocks of vulcanite (a hard black type of rubber) used in the making of each mouthpiece. The process by which each pipe was made up until that time could certainly be regarded as a true form of handcraftsmanship, highly specialised pipe-making hand tools being the order of the day. The first process was to inspect each block of briar for flaws and to examine the grain for quality. A highly trained eye was needed to detect what

design would best exploit the intrinsic merits of the wood, and a pencil was used to sketch the design directly onto each block. The block of briar was then turned on a lathe, the first process by which the bowl of the pipe was shaped. A steady hand was then needed when drilling the tobacco chamber, as the depth and width dictated how the pipe eventually smoked. More delicate still, was the drilling of the draft hole, which was also performed freehand. The mouthpiece was shaped from a length of vulcanite lod, and once the design had been decided upon, the vulcanite was formed freehand, a sandpaper wheel being used to shape the width of the precise measurement.

The lacquering of the briar, the penultimate stage in the making of a Peterson pipe, was used to highlight the distinctive grain of the bowl. Having decided on the colour of stain to be used (a darker stain usually signified a flaw in the briar which was hidden by a putty filler, a lighter stain alluding to a flawless or 'straight grain' specimen) the bowl was lacquered and then set on fire, drying the stain instantly. The excess stain was then removed by means of a buffing machine. The final stage involved the polishing of both the bowl and the mouthpiece, giving a rich sheen to the wood and vulcanite, enhancing both the shape and the tactile quality of the finished pipe.

One of the distinctive features which has always been associated with the Peterson brand is the sterling silver mount found on their medium-to-high grade pipes. Located at the join of the shank and mouthpiece, it not only contrasted pleasingly with the materials used, but also gave the pipe added strength, as it is the join between the briar and vulcanite which is most vulnerable, and prone to breakage. David Blake, a silversmith who has given thirty-two years service to Peterson, describes the process of shaping the silver band to suit the enormous variety of pipe shapes produced in the factory. "We work the silver by hand fitting and spinning the silver on a replica of the pipe made in box wood. When it is perfect we take it off, polish it and fit it to the actual pipe". The silver on all Peterson pipes must be assayed by the Company of Goldsmiths at the Assay Office in Dublin Castle. The sheets of silver (0.25mm in thickness) are stamped with the maker's mark and then sent to be assayed. When they return,

hallmarked, the silversmiths are then able to work with them (see plate...). The distinctive Peterson logo sits beside the words 'sterling silver' and all Peterson Silver Cap and Silver Mounted Pipes carry three distinguishing marks - the symbol of Hibernia (the Latin name for Ireland), the Harped Crown to denote the quality of the silver and a Date Letter Code denoting the year in which the silver was hallmarked.

Fig. 10

There have, however, been some notable changes in the processes of producing a Peterson pipe since the mid-eighties when the only raw materials needed were crude blocks of briar from Morocco. Today however, Peterson imports pre-moulded bowls from the South of Spain, on which most of the early stages of drilling and turning have already been performed. So too with the vulcanite mouthpieces also imported from Spain, which are also pre-moulded and drilled before they reach the company's premises in Sallynoggin. Asked why this change in the production process came about, Joe Kenny, technical supervisor at Peterson, explained: "because the demand for our pipes had increased, we realised we needed a faster means of production, and this seemed like the best option".

Indeed, there are merits to this particular method of labour saving. Firstly, because it involves the elimination of the earlier stages of manufacturing a pipe, this gives the craftsmen at Peterson a basis from which to work, as opposed to having their work interrupted, as would be the case if a later stage of production had been eliminated, e.g. if the sterling silver mounts were required to be made and attached elsewhere. This gives them the opportunity of working with their materials up until the finished result. However, there is one major disadvantage to this more factory-orientated system. For instance, because each briar bowl

has been mass-produced on an assembly line, Peterson is unable to get the best out of the material. Grain varies wildly from each briar block to the next, and therefore some pipe shapes will by chance fit their grain while others will not. Perfectly good briar may be wasted by this standardisation, pits and flaws becoming more common, since no one is studying the blocks individually for best drilling shape.

Further changes included the introduction of custom machinery such as fraising machines equipped with pre-set dyes further standardising each pipe shape. Trevor Talbert, a writer for the quarterly magazine *'Pipes and Tobaccos'*, describes in one article how 'stems (mouthpieces) may be easily traded between different Peterson pipes' (1999, p. 15) further emphasising the uniformity in design which resulted from this introduction of precision machinery. Asked if this would have a detrimental effect on the company's image of traditional craftsmanship, Joe Kenny replied: "Peterson will always be seen as a craft-based firm. It's in our tradition".

As stated earlier, pipes fall into the general categories of those made in factories on assembly lines and those made by individual artisans. However, between these two extremes can be found many pipe-makers, including Peterson. Aside from the fact that the company may still be perceived as being traditionally craft-based, a better way of describing a pipe from the Peterson factory, would be that of it being 'quasi-handmade', a term used by Alan Schwartz as describing a "pipe that is cut to shape on a lathe using pre-defined patterns and then finished by hand" (1998, p. 14).

Peterson's Marketing Strategy

The early advertising campaigns behind the Peterson pipe range are an important factor if we are to document the various images and characteristics of the brand name. I have selected four advertisements, the first appearing in 1898, four years after the introduction of the Peterson Patent System. (See fig. 11). The advert depicts a man, probably in his early thirties, with both hands clasped

behind his head, confidently displaying an athletic, well-toned physique. He is wearing what looks to be a sports vest, similar to that worn by a wrestler of the first half of the twentieth century, conveying a strong sense of physicality, fitness and well being. The words 'STRONG MAN' are printed about the subject's head, further emphasising athleticism. More interesting however is the pipe, which dangles from his mouth, upon which is hanging a fifty-six pound weight. This is evidently a means of portraying the strength and durability of the Peterson pipe. However peculiar this image might be, this was in fact one of the tests performed on the very first Peterson patent pipes, and they were found to be able to withstand a weight of fifty-six pounds exactly, before they cracked.

Fig. 11

The text below the image of the man and his pipe describes the Peterson Patent System, the award it won at the 1895 International Tobacco Trades Exhibition, and also the rigorous test through which the pipe was put before leaving the factory. This information served as a means of stressing not only the durability of the pipe, but also its credibility and standing among others as a technologically superior and reliable pipe. The youthfulness of the male figure might seem to suggest a preference for a younger market on the part of Peterson. We must, however, remember that one hundred years ago, the pipe was not just smoked by the older generations, but was used just as extensively by twenty to thirty year old males.

There is also a certain sense of irony in the association of pipe smoking with physical well being, the ill-effects of smoking being generally unheard of at the

turn of the century. This paradox can similarly be seen in advertisements proclaiming the favourable effects of drinking Guinness, such as 'Guinness is Good for you' and 'Guinness gives you strength'.

The second advertisement to be examined appeared soon after Peterson were awarded the gold medal at the National Exhibition of Brewing and Allied Trades in 1905. Along with six other pipe-related awards, the gold medal was proudly depicted in the advert, acting as the focal point to what can be described as a more refined example of advertising, compared to its predecessor. (See fig. 12). This advert alluded to the idea of Peterson being a trusted authority on the various aspects of quality pipe making, in particular its technical and scientific considerations. Moreover, the layout and structure of the advert seems to imitate that of a certificate of authenticity, again pertaining to the unique qualities of the Peterson pipe.

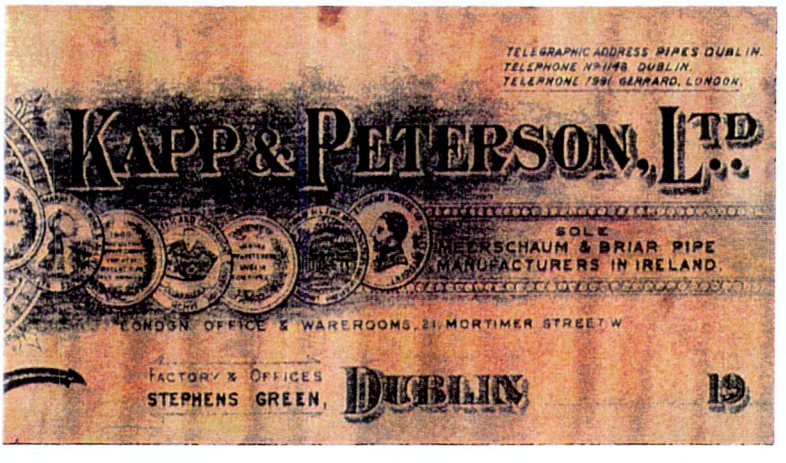


Fig. 12

A further ten years passed before the arrival of the third Peterson advert to be examined. (See fig. 13). This advert depicted a man of considerable maturity (most probably in his fifties) a polar apposite to the first advert of 1896. Incorporated into the design of the advert is a slogan which has endured as the company's motto to this day:

'The thinking man smokes a Peterson pipe'.

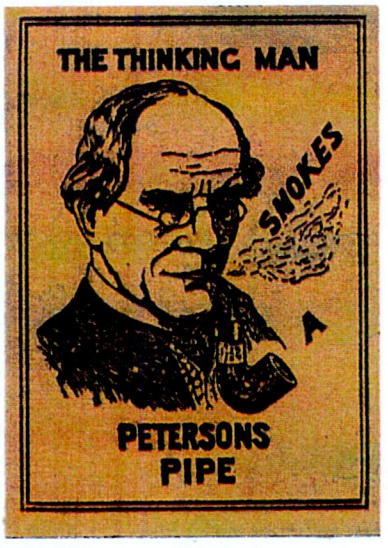


Fig. 13

This was clearly a profound departure from Peterson's' earlier representation of the pipe-smoker, targeting a more intellectual and contemplative image associated with the pipe, e.g.: The Oxford don surrounded by his great books, or the philosopher deep in thought. Although the specific profession of the man can only be guessed at, it is almost certain that he is more concerned with the intellectual and spiritual aspects of life, as opposed to the transient physical concerns of the smoker depicted in his sports vest.

The most recent advertisement of the Peterson System Pipe can be found in the various magazines relating to pipes which are available today, such as *'Pipesmoke'* (a supplement of 'Smoke' magazine) and *'Pipes and Tobaccos'*. (See fig. 14). It is interesting to compare the Peterson advert with those of its contemporaries.

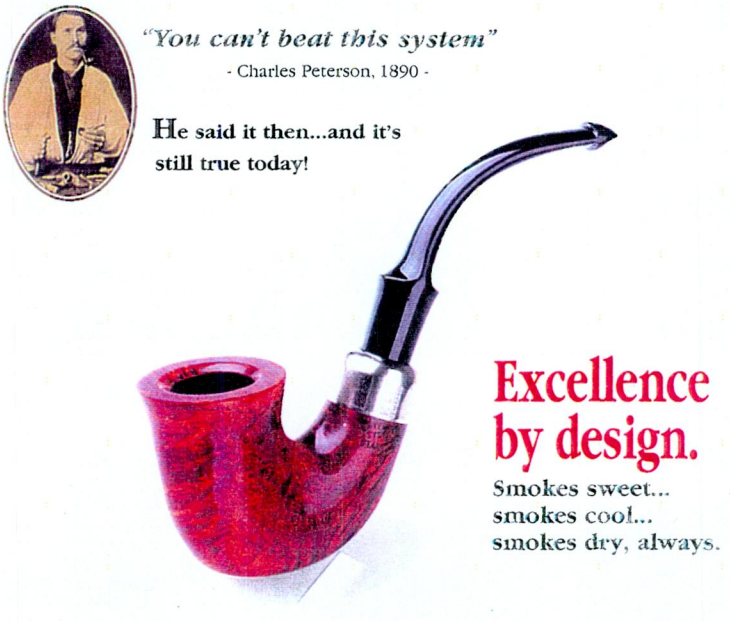


Fig. 14

Similar to both previous adverts, the company has opted to continue emphasising the scientific factors behind the success of their product, describing how these factors have been carefully combined 'to deliver the best in smoking pleasure'. In relation to the pipes apparent 'superiority' among other brand names, the advert not only makes reference to the various awards it has received, but also describes its product as being unbeatable, in technical terms. 'You can't beat this system - Charles Peterson, 1890...he said it then, and it's still true today!' Of all the pipes advertised in these specialist magazines, it is interesting to note that Peterson stand alone in the respect that they are the only contemporary pipe-maker to have developed a system by which the internal properties of the pipe enhance it's performance. The advertisements of other brand names instead choose to concentrate on such aspects as aesthetics, quality for craftsmanship and tradition. For example, the Davidoff brand, with it's slogan 'for those who are obsessed with quality' (see fig. 15) prefers to convey the apparent high levels of craftsmanship and quality of materials involved in the making of their range of pipes. Similarly with the Alfred Dunhill brand, which rejects the option of using text to describe their product, instead using a stark minimalist method of advertising to highlight the quality of craftsmanship needed in the production of its shell briar pipe (see fig. 16).

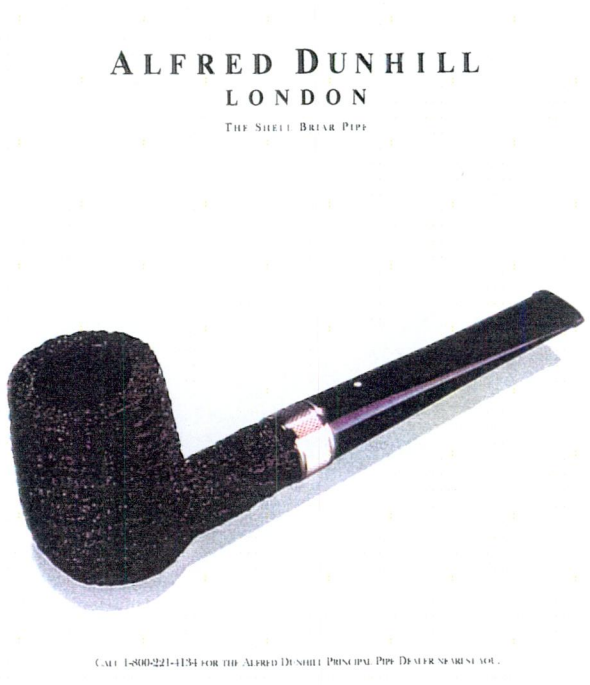


Fig. 15

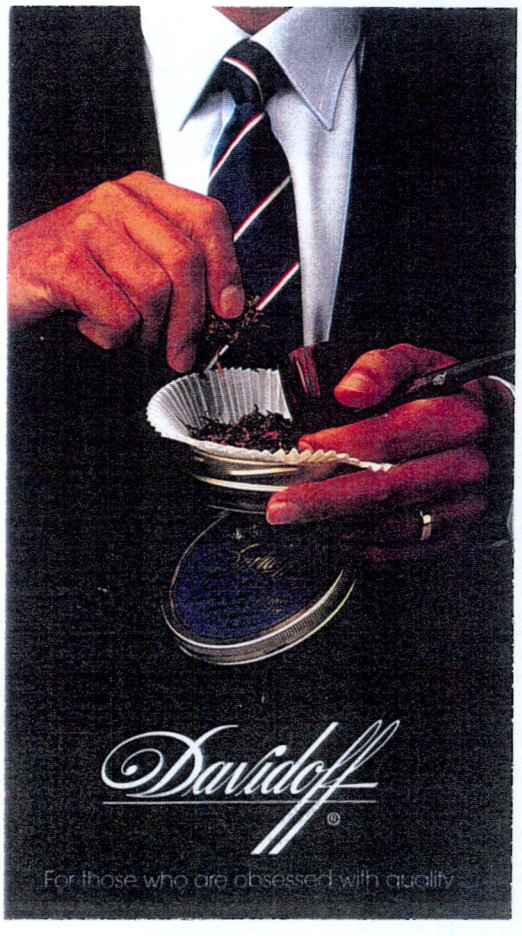


Fig. 16

Aside from commercial advertising, there have been two who have done much to enhance the image of the Peterson pipe. Mark Twain, author and dedicated pipe-smoker, has twice been pictured smoking a Peterson pipe, in 1896 and 1900 (see fig. 17). As the company was relatively young at this time (it's patent pipe appearing only two years previous to the first photograph of Twain with Peterson pipe) this publicity did much to boost sales of it's Patent System Pipe.

Fig. 17

Fig. 18

Even more successful, however, has been the association of Sherlock Holmes with the company (see fig. 18). In the detective stories of Arthur Conan Doyle, there are a great many references to tobacco in all its guises. In the reference to pipes, however, there seems to be one glaring omission, and that is to the pipe which has become most closely associated with Holmes, the bent or calabash. (Bent, incidentally, was converted by pipe-makers and sellers from an adjective to a noun, to mean 'a pipe with a bent stem'). The bent seems to have originated with the 1899 stage production of Sherlock Homes, with William Gillette in the title role. Gillette adopted the bent shape because he found difficulty delivering his lines with a straight-stemmed pipe (Hall, 1991, p. 225).

However, it was Basil Rathbone, arguably the most influential portrayer of Holmes on the cinema screen, who used a Peterson bent in his dozen films for Universal, effectively guaranteeing that the Peterson brand would be permanently identified with Holmes in the public mind. Subsequently, Peterson

introduced in 1987 what was to become their most successful range of pipes to date, the Sherlock Holmes Collection. This consisted of a seven-day set 'made from specially selected briarwood in the shapes most favoured by Holmes'. (See fig. 19).

Fig. 19

CHAPTER 4:

SOCIAL, CULTURAL, AND SPIRITUAL ASPECTS ASSOCIATED WITH THE PIPE

SOCIAL, CULTURAL AND SPIRITUAL ASPECTS ASSOCIATED WITH THE PIPE.

The peace pipe or calumet as it was also known (the French term for reed), was one of the most important possessions of the North American Indian tribes and was considered the foremost ceremonial object of their culture (see fig. 20). It was used for a number of reasons: as a passport for guides and envoys, ratifying agreements between tribes, ensuring favourable weather for crops, as a tool in formal peace making ceremonies, or simply as a means of relaxation, both personally and collectively. The pipe was regarded as sacred, and any obligations contracted with one were considered sacrosanct (www - "The Sacred Pipe").

Fig. 20

The pipe itself was considered a 'microcosm of the world. It's parts, colours, and designs employed in its decoration and in the attached pendants of feathers or horsehair were believed to correspond to the vital parts of the universe. It had both masculine and feminine elements, the stem of the pipe symbolising masculinity, and the bowl symbolising femininity. The calumet consisted of a short, conical stone bowl made from a special red clay reserved for this purpose only and quarried in one sacred place. The stem was usually four or five feet long, and decorated in a style which was individual to each tribe. Eagle feathers formed a large part of the decorative scheme, with white feathers being used

only when peace was sought. When used in religious ceremony, the pipe became the focal point of energy, and tobacco it's sacrament, symbolic of the joining of the self with the higher self.

The early explorers who "discovered" the Americas soon grasped the importance of the pipe within native cultures with verbal and pictorial descriptions of its use featuring in many publications about the New World. The novelty of smoking itself, as well as the specific rituals involved, provided much material for study and speculation. An example of this can be found in an etching by an unidentified Dutch artist, taken from Pieter Van Aa's '*The Pleasurable Gallery of the World... the Second Volume of America*', in 1729, entitled '*Dance of the Calumet Among the Illinois*'. This etching conveys the ceremonial significance of the peace pipe among the Amerindians in a variety of episodes, from a welcoming scene to a ceremonial dance.

Naturally, because tobacco was unknown anywhere in Europe until the sixteenth century and because of its association with the Amerindian people, the introduction of the pipe to Europe brought with it various associations pertaining to the exoticism of the implement. This can clearly be seen in an etching by Johann Wilhelon Baur (1600-1632) entitled '*Moresci*' (Moors), 1636 (see fig.21). As part of a series on ethnographic reportage depicting military costume from all over the world, the pipe, displayed by a Moorish military man, contributes not only to the masculine image of the soldier in general, but even more so to the leisurely, exotic image associated with the moors.

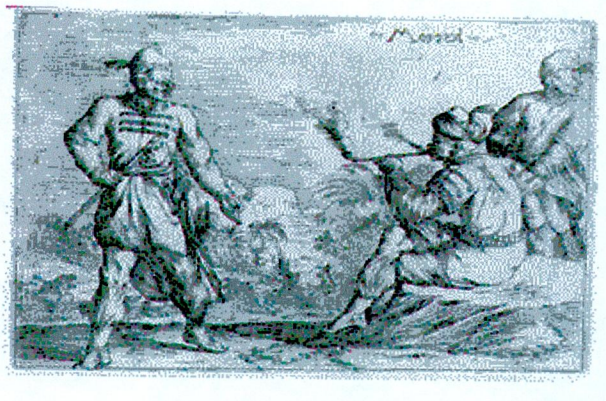


Fig. 21

As the first Europeans to encounter tobacco in the New World, the Spanish were the first to be associated with pipe smoking in Europe, largely through the agency of the sailors who brought the habit back with them. Therefore it was only natural that whenever a Spanish sailor was portrayed, especially in the costume print series that proliferated throughout Europe starting in the sixteenth century, he was shown with a pipe in his mouth. '*The Proud Vapouring Spaniard*" is one such example from the mid-seventeenth-century, by an unknown English engraver. In the course of the sixteenth and seventeenth centuries, the Spanish were also at war with many other European countries, as well as the heavy competition they engaged in over possession of goods, trading and land rights in the Americas. These factors did much to spread the habit of pipe smoking to other countries, most notably to England and the Netherlands. Because of this, it was the mercenary soldier who was first associated with the tobacco pipe in England. With his somewhat precarious and nomadic existence, the mercenary soldier did much to give pipe smoking the rugged, manly stereotypes associated with it in the sixteenth century. Another reason for the extensive use of tobacco among soldiers and sailors can be seen in a print from 1635 by Abraham de Bosse (French, 1602-1679) which features a group of soldiers enjoying their pipes. A verse that has been trimmed from this impression suggests that a pipe of tobacco both revives the men from melancholy and prepares them for future fighting (Wyckoff, 1997, p. 19).

While it was far from being a respectable practice throughout Europe, by all accounts the 'beau monde' of the late sixteenth and early seventeenth centuries also immersed itself deeply in the novelty of tobacco at a time when it was still a fresh and new substance. Images and reports of the time made clear that in Dutch, English and French society, those most eager to smoke were those most eager to be at the height of fashion. An example of this can be seen in an etching made by Wenceslaus Hollar (1607-1677) in 1635, entitled '*Smoking Scene*' (see fig. 22). While living in Cologne, Hollar made a trip to the nearby Netherlands, where he was intrigued by the popularity of pipe smoking among the upper classes, to whom tobacco was an important commodity and smoking still a relatively new fashion.

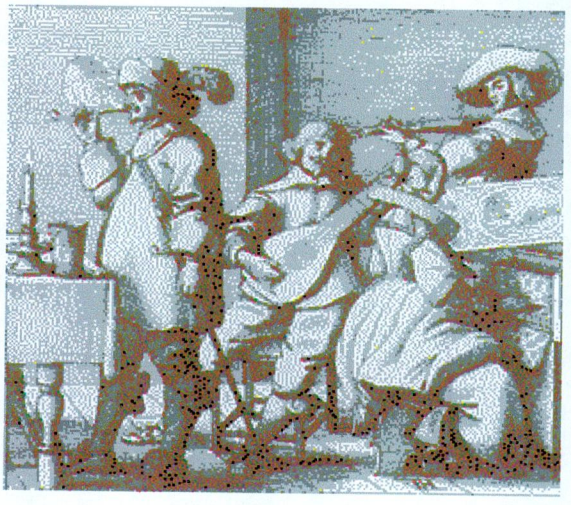
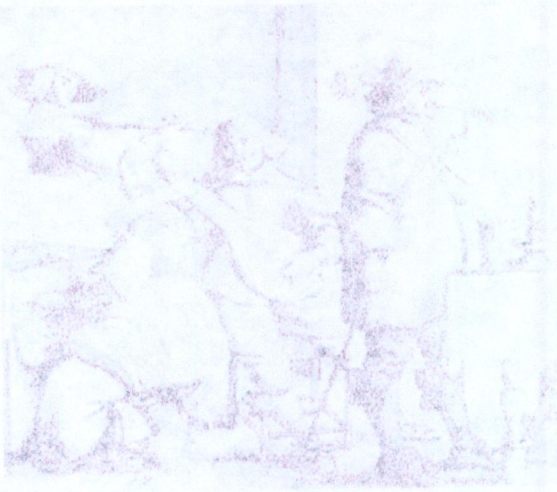


Fig. 22

Despite the great interest in pipe-smoking shown by those of the upper-echelons of English, French and Dutch society the peasant is by far the single class of character most commonly associated with the pipe. The origins of the low-life smoker can be found in Dutch seventeenth century art, where he is portrayed in many examples by specialists of the printed genre such as Adriaen Van Ostacle and David Teniers. Pipe smoking, with its mind-dulling narcotic capacities, seemed to be ideally suited to representations of the peasant, from the naïve simpleton to the aggressive thug. Similar to the beer soup that preceded coffee as a morning drink, tobacco was, in a sense, a way of keeping the lower classes in their place - the ideology being that a class in a permanent state of 'drunkenness' poses little threat to those of higher standing. *'The Fiddler in the Inn'* an etching, by Cornelius Dusart (1660-1704), alludes to the honesty and simplicity of rural life (see fig. 23). Clay pipes, the making of which was a Dutch speciality, are seen in many guises throughout this composition: a young boy warms a pair of them over a fire while the old smoker, hunched over on the bench, enjoys his quietly. Also in the background, another man lights his in a pot of coals.

Fig. 23



As pipe smoking became increasingly more popular among the lower, libidinous classes, be they sailors, peasants, or workmen, women seemed to remain generally on the margins of recreational tobacco use. The early explorers reported that even in native American cultures women used little or no tobacco. In the rare seventeenth and eighteenth century images that depict a woman with a pipe, she tends either to be of unsavoury character, or a prostitute. The activity of smoking at this time, or even just holding a pipe, was suggestive of a variety of traits: it supplied a sense of masculinity and machismo to the sailor, soldier and workman, and a sense of sophistication and worldliness to the gentleman.

In contrast, the woman who smoked a pipe was immediately labelled as being either sexually promiscuous or lacking in intelligence. In Michiel Mousyn's etching entitled '*A Woman Smoking a Pipe in an Inn*', (see fig. 24), the heat of passion between the woman (considered to be a prostitute) and her male friend is implicated in the act of her lighting her pipe in the pot of coals proffered by her partner (or client).

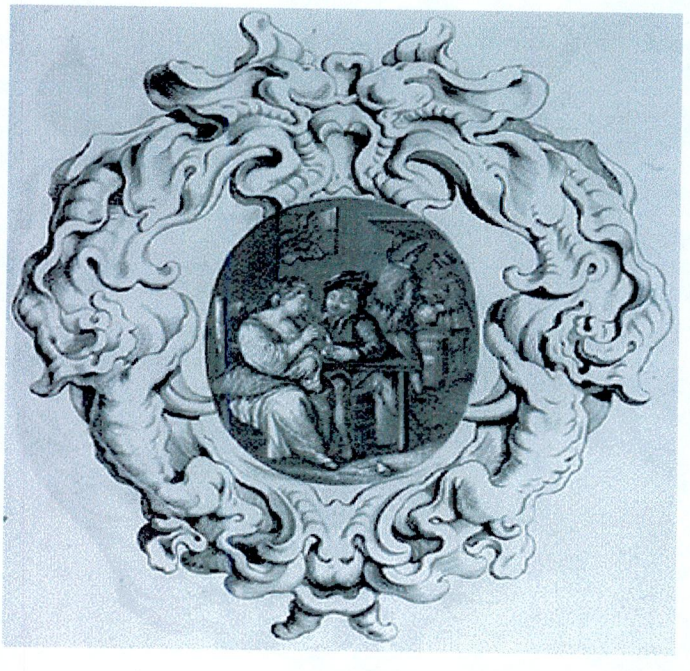


Fig. 24

The image of the lone woman smoker, seen here in '*Woman Smoking a Pipe*', by Cornelius Bega (1620-1664), is also packed with suggestive details placing her outside the realm of respectability (see fig. 25). With pipe in hand, bottle of gin and supply of tobacco in its paper beside her, the implication is that here is a rather too independent - that is, masculine - woman. The other end of the gender spectrum is presented in a hand-coloured engraving by Francesco Bartodozzi (1727-1815) entitled '*The Woodman*'. The woodsman depicted in this print accompanied by his loyal and attentive dog, would seem to convey the essence of masculinity, significantly enhanced by the pipe which hangs from one side of his mouth.

Fig. 25

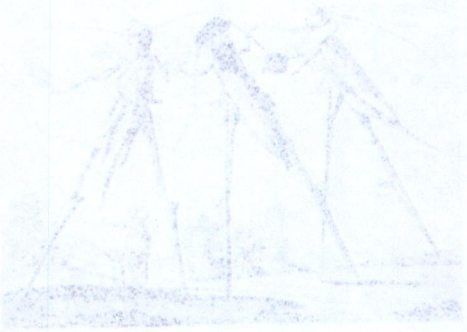
As early as 1525, the smoking of tobacco was described as something that could "clarify the mind and give happy thoughts" (Cleeever, 1860, p. 8). Therefore, pipe smoking from the outset was perceived as having a calming effect on the senses, allowing for reverie. On the most basic level, tobacco was used to allegorise one of the five senses, usually the sense of taste. The pipe, and the state of contemplation associated with it, also inspired images of fantasy, in some of which the world is turned upside down, and animals drink, smoke and behave like their human counterparts. Pipe smoking features prominently in three etchings from a series by Johann Rudolf Schellenberg (Swiss, 1740-1806) which involve this process of anthropomorphosis (see fig. 26). The first plate,

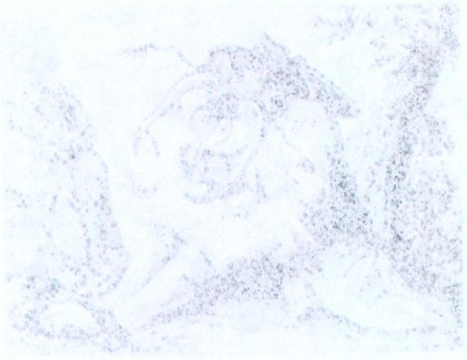
which depicts a farmer, significantly enhances his robust, earthy presence by the inclusion of a pipe. Again in the second plate, depicting a turbanned grasshopper, where the pipe emphasises the exoticism of his costume. And finally the third plate, where the beetle-come-poet's path to inspiration is aided by the contemplative mood fostered by the pipe.

Fig. 26

This series of prints, apart from it's comic and satirical value, is useful in that it portrays the three main character traits associated with the pipe, those being machismo, exoticism and contemplation.

The final character trait associated with the pipe is alluded to in an etching by Joseph Marie Vien (1716-1809) entitled '*Chief of the Eunuchs*' (see fig. 27). Although the pipe which is carried by the chief of the eunuchs was probably only used for decorative purposes, it successfully conveys a feeling of meditative solitude, along with the rich fabrics and languorous pose of the chief, all being appropriate to a European perception of the Islamic East





. **Fig. 27**

As we have seen from the history of tobacco usage in Europe, it was the emergence of other methods of tobacco consumption, which forced the once all-conquering pipe to retreat and take it's place as only a marginal method of consumption - today, only five per cent of adult males smoke a pipe. With this marginality has come the changes in its perceptions and associations in modern society. Naturally, the tobacco pipe has shed its past association with the exotic, a trait which was primarily associated with it because of its novelty value in sixteenth and seventeenth century Europe.

According to the *Dictionary of Visual Language* (1980) the pipe is "a primary masculine symbol with authoritarian overtones, but also indicative of reliability and contentment" (www - "Pipe Quotes"). Whatever about 'authoritarian overtones', which could be argued as being somewhat outdated (as with corporal punishment) the pipe has endured as a symbol of masculinity, contentment, reliability, and wisdom.

The current heated debate surrounding tobacco smoking has made everyone aware of tobacco's various effects on the body. However, this would seem to obscure a more profound reason for smoking's popularity, which is it's relation to the spirit and mind and in particular to the three most basic kinds of human desires: the desire to satisfy physical appetites, the desire for recognition, and the desire for truth. With this in mind, it would seem that the three most

prevalent types of smoking tobacco, namely cigarettes, cigars and pipes, would correspond to the three basic kinds of human desires.

It would seem logical, to begin with, that cigarettes - the most common method of tobacco consumption today - would correspond to the desire to satisfy physical appetites. People with strong physical desires demand instant gratification, and they try to make what they desire as much a part of their own bodies as possible. For example, hunger demands eating and thirst demands drinking. These traits of instant gratification when it comes to food and drink can also be applied to the cigarette, which is inhaled - it must be fully and internally consumed in order to gratify the smoker - and the cigarette, with it's quick buzz, can also be described as giving instant gratification. Even the cigarette's notorious and much publicised connection to death ties it into appetites. Both could be described as being indifferent to health in their quest for satisfaction, and both became hostile to it when they reach addictive levels.

Cigars, on the other hand, could be seen as corresponding to the desire for recognition. This would explain the cigar's traditional popularity among men of considerable reputation, such as politicians and executives. The reason for this correspondence can be found in the similarity between cigars and ambition. A cigar can be described as being visually impressive, often having a greater impact on the observer than on the actual smoker. An allusion to this assumption can be found in a book entitled "*More Hints on Etiquette*" (Anonymous) in 1838 which satirises mid-nineteenth century etiquette: "... the best places for puffing cigars are certainly the public streets, or on the inside of stage-coaches, - it makes it so agreeable to the other passengers, particularly to the females" (Wyckoff, 1997, p. 32).

Furthermore, a cigar can be regarded as a phallic symbol - not so much in regard to male lust, but more importantly to male power. The phallic status of the cigar, therefore, can be used to bear public witness to the cigar-smoker's prominence among the public. Also, the fact that a cigar is not inhaled adds to this external focus.

Ambition also has these traits, it too being outward looking. Unlike physical desires (in the case of the cigarette), which are simply satisfied by consumption, ambition requires the acceptance of others. The attention-seeker, for example, has to get attention from as many people as possible in order to be satisfied.

Finally, the pipe corresponds to the human desire for truth, in other words the "rational" part of the soul, which is why we tend to associate wise figures smoking pipes, such as the contemplative philosopher, or Sherlock Holmes, who actually smoked other kinds of tobacco as well, yet is always portrayed with his pipe. As a certain Edward George Bul-wer-Lytton was quoted as saying: "A pipe is the fountain of contemplation, the source of pleasure, the companion to the wise; and the man who smokes, thinks like a philosopher and acts like a Samaritan" (www - "Pipe Quotes").

Unlike cigars and cigarettes, a pipe endures. Similarly, the philosopher's questions far outlast the passing concerns of both physical desires and human ambitions. Furthermore, while the cigar is entirely masculine, the pipe has both masculine and feminine elements in it's design, a factor which was very important to the Amerindian tribes referred to earlier in this chapter. This fact in turn corresponds to the philosopher's activity, which could be seen as being both masculine and feminine - masculine in it's pursuit of truth and feminine in it's reception of anything that is disclosed. Finally, the effect that the pipe has on others could be seen as being similar to the effect of philosophising. In an editorial from '*Pipes and Tobacco*' magazine, the editor describes a situation where, stranded at an airport, he came across several people intent on sitting close nearby for the simple reason that they loved 'the smell of a pipe' (Stanion, 1998, p.4). Therefore, the 'sweet fragrance' of a pipe, like good philosophy, is a blessing to all who are near.

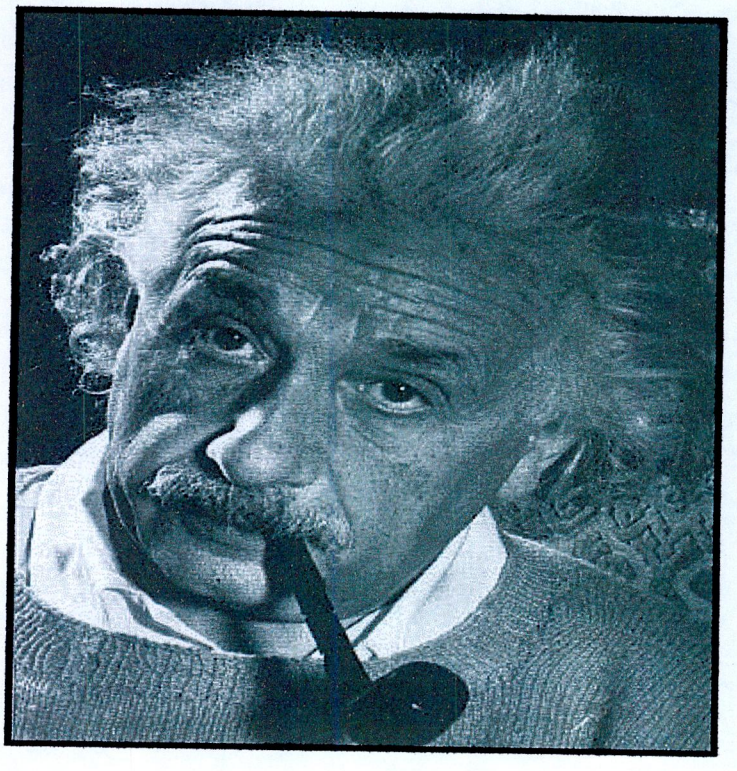


Fig. 28

A man will give you a cigarette, offer you a cigar, but he never shares his pipe.

CONCLUSION:

CONCLUSION

In this thesis I have followed the history of tobacco smoking in Europe particularly in regard to the pipe. As we have seen in the introduction, the herb arrived in Europe to much publicised debate and controversy. It carried with it, from the New World, many and varied preconceptions pertaining to its medicinal benefits on the one hand and its recreational qualities on the other. These preconceptions, much aided by reports sent back to Europe from the Americas, influenced not only the various qualities associated with the herb, but also the methods by which it was subsequently consumed in Europe.

For the first two hundred and fifty years following the 'discovery' of the herb in Europe, pipe smoking predominated. Snuff was known and used with increasing frequency in the seventeenth century, and gained momentum as an element of popular culture around the turn of the eighteenth century. The cigar was a phenomenon of the nineteenth century, while the modern cigarette, an invention of the second quarter of the nineteenth century, gained prominence between the two world wars, and has since taken over from the pipe as the most popular means of tobacco smoking today.

However, the pipe will not be eclipsed, as the Peterson experience indicates. In chapter three, I have shown that the Peterson pipe is a quasi craft-based product, well suited to present day production and marketing trends. I have primarily dealt with the symbolic dimensions of tobacco smoking, again with the pipe in mind. Its associations range from its sacred symbolism in Amerindian belief and practice, through images of character, class and gender attributes and stereotypes in the history of tobacco in European culture. Its present day associations are to mature and philosophical contemplation, in short "The Thinking Man's Smoke", as Peterson would have it. The pipe, I would conclude, is an enduring symbol into which many meanings and associations have been read throughout its long history. As such, I believe it is likely to outlast other forms of tobacco smoking both as an accessory to a contemporary lifestyle and as a cultural artifact.

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