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Accession Number: LIVNP 2010.18.01

Description: Published note on a group of pipes in the Archive's collections from Theresienfeld, Austria.

Comments: Extracted from *Journal of the Academie Internationale de la Pipe*, Vol. 3, 2010, pages 147-170.

Key Words: Theresienfeld; Austria; clay tobacco pipe; Partsch; Seiler; Schemnitz; Rumpler; Honig; Schutzmarke

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A sample of the clay pipe production at Theresienfeld, Austria

by Peter Davey

Introduction

Since the abandonment of the site a great many pipes have been collected by a variety of individuals in a range of circumstances and distributed far and wide. As none of the material has been derived from scientific excavations or from contexts that had any coherence or independent means of dating, it is impossible to give a definitive statement of the overall range of the factory at Theresienfeld. The following text will provide an account of the pipes made by Partsch and others at the site by means of a sample of 60 or so pipes and kiln material donated by Albert Halmos to the National Pipe Archive in Liverpool in 2008 [Accession Number LIVNP 2010.18]. This collection includes the common types that he collected and for which he had many duplicates; it also has the advantage of now being in the public domain and can be further studied, as needed. Each object has been marked with a unique number which consists of its accession number, followed by a dot and the number allocated in the text below. Thus, for example Number 1, below, is LIVNP 2010.18.1 and so on.

The pipes have been sub-divided into eight broad types and described in order. Where appropriate, maximum heights (H), or lengths (L), are given in millimetres. Once the forms have been described the marks are dealt with separately. All the photographs are by the author.

TYPE 1 - Nos. 1-12 (Figs. 1 & 2)

Straight-sided, vertical and octagonal sectioned funnel with 7-fluted base and collared socket. Stamped marks are normally on the right hand side of the pipe, from the perspective of the smoker, and are generally placed on the side of the socket and base of the funnel. This form is often described as the 'Selmec' or 'Schemnitz' type; very similar examples to those collected on the site at Theresienfeld can be seen in the Pijpenkabinet collection in Amsterdam (Goes 1995, 61). The Dutch collection consists of high quality examples with a range of fine, ornately decorated, metal attachments and lids.

Numbers 1 to 4

These pipes bear a PARTSCH relief stamp in a rectangular frame on the side of the socket and an oval SCHUTZMARKE relief stamp at the base of the funnel in which the legend surrounds the upper part of an eagle with spread wings.

1. Hard, dense, buff-bodied pipe, with no further treatment [H=68]; possibly the remnant from a biscuit firing.

2. Hard, dense, red earthenware pipe with burnished outer surfaces [H=76].
3. Hard, dense, black earthenware pipe with burnished outer surfaces [H=73]. An area around the socket collar appears to be slightly under fired.
4. Hard, dense, red earthenware pipe, with red glazed outer surfaces [H=75]; the glaze has flaked off around the rim and on the left side of the funnel.

Number 5

This is a hard, dense, red earthenware pipe with blue-green glaze over the outer surfaces [H=75]; clear glaze inside. Parts of the collar and base of the bowl are damaged, partially obscuring a stamp on the socket which reads JOH. PARTS..../IN P.... This stamp is probably attributable to Johann Partsch of Pernitz, as the top bar of the E is also clearly visible. There is the same eagle SCHUTZMARKE stamp at the base of funnel as on numbers 1 to 4. An example of the complete stamp

Numbers 6 to 8

These three pipes bear an oval SCHUTZ/MARKE relief stamp in which the word is set in two halves around a smaller oval, the word *marke* being upside down. At the base of the funnel is a stamp in the form of a shield containing a lyre with a crown, or possibly a mitre above it.

6. Hard, dense, black earthenware pipe with burnished outer surfaces [H=67]; slightly chipped and damaged at the top of the funnel.
7. Hard, dense, white bodied pipe, with external clear glaze [H=76]; slightly chipped in places. The top of the outside of the funnel is unglazed; each octagonal facet finishes with an inverted v-shape in the glaze.
8. Hard, dense, pink/buff fabric with a cream coloured glaze which has flaked off in places, probably due to frost action [H=55]. The base of the funnel is damaged and partly missing. The glaze is of variable thickness, thinning out towards the top. It is so thick over the stamps that they are barely legible.

Numbers 9 to 11

These pipes, in a hard dense black body with burnished external surfaces bear the same 'lyre' stamp on the funnel as numbers 6 to 8, but with different marks on the socket.

9. This rather poorly burnished example has the stamped mark SEILER in a rectangular frame on the right side of the socket [H=76].
10. This slightly better finished example has survived only as a vertical half section [H=70]; it bears the same SEILER stamp as number 9.
11. This well finished example has an oval stamp on the



Figure 1: Type 1, numbers 1 to 6.



Figure 2: Type 1, numbers 7 to 12.

socket with the legend RUMPLER set over a pair of crossed mallets with a letter E beneath [H=72].

Number 12

This is a tall pipe made in a dense, black body and burnished on the exterior [H=87]. On the right side of the socket it has the legend: T. HONIG WWI/SCHEMNITZ and on left side of the socket is a small oval stamp possibly depicting a human portrait. Given the numbers of Hönig pipes from the site, this may well be a Körmend product from western Hungary (Nagy 2001, Plate LXXIII).

TYPE 2 - Nos. 13-18 (Fig. 3)

These are pipes with tall, parallel-sided funnels, usually stamped, in relief, on the right side of the socket. They are less consistent in detail than Type 1 with a range of forms of collar at the end of the socket and differing bases (Nagy 2001, Plate C, Nos. 23, 26, 27).

Numbers 13 to 14

These two pipes, in a dense, unglazed red earthenware, have seven-fluted bases (similar to numbers 1-12) and ANTON/PARTSCH relief stamps on the socket in a rectilinear frame, together with small circular relief stamps containing a 'lily' design. Though very similar they are not from the same mould. The form is that described as Type 27 by Nagy (2001, Plate C).

13. The mould seams are still visible [H=59]; there is slight damage to one of the flutes before firing. There is a very thin raised rib around the base of the funnel just above the flutes.
14. Part of the top of the funnel at the back is missing [H=59]; the stamp is a different die from number 13 and the 'rebus' mark has been placed on it the opposite way up. There is a broader raised rib around the base of the funnel just above the flutes.

Numbers 15 to 16

This pair of pipes have plain, tubular funnels, compound socket rims, flat bases and carry the ANTON/PARTSCH stamp and the 'lily' stamp on the side of the socket. These pipes are close to Nagy's Type 26 (2001, Plate C).

15. Hard, red earthenware pipe [H=76].
16. Hard, buff earthenware pipe [H=74; there is an iron concretion adhering to the left side of the funnel. The Partsch mark is similar to number 15, but the two letters N are retrograde.

Number 17

This is a dense, red earthenware pipe with red external glaze [H=77]; it has a PARTSCH stamp in relief within a rectilinear frame on the right side of the socket. There is a spread eagle SCHUTZMARKE relief stamp in an oval frame at the base of the funnel. A small patch of plaster/mortar adheres to the top of the funnel. This is also Nagy Type 26.

Number 18

This black earthenware pipe has a compound socket rim with a screw thread on the outside [H=60]. It has an incised design either side of the funnel, consisting of a rectangle divided diagonally into four triangles, the upper and lower of which contain three incised parallel lines and the left and right a triangle-shaped pattern of circles and dots consisting of 8, 5, 2 and one circle and dots on top of one another. The panels containing the designs are framed with incised lines. The right side of the socket bears the PARTSCH relief stamp and there is a spread eagle SCHUTZMARKE stamp at the base of the funnel, placed so that it obscures and overwrites almost all of the lower set of incised parallel lines. A very similar pipe with the same arrangement of lines and dots and stamped as being made in Kaposvár in south-western Hungary, is illustrated by Nagy (2001, Plate LXIII, No. 7).

TYPE 3 - Nos. 19-28 (Figs. 4 & 5)

This group of pipes, which is even more diffuse than Type 2, is characterised by the possession of a tall funnel which is not parallel-sided but opens out towards the top. Some of the group have stamps, many do not.

Number 19

Pipe in hard, red earthenware with burnished external surfaces and a simple flat-topped socket rim [H=67]. There is a rectangular PARTSCH relief stamp on the right hand side of the socket and a spread eagle SCHUTZMARKE stamp on the lower part of the funnel.

Number 20 and 21

This pair of pipes has a zone of vertical ribbing towards the top of the funnel. They both have a rectangular framed PARTSCH stamp on the right side of the socket and a spread-eagle SCHUTZMARKE stamp on the left.

20. Pipe in hard, red earthenware with burnished external surfaces [H=70]; the funnel contains a metallic concretion.

21. Pipe in hard, red earthenware with red glazed external surfaces [H=73].

Number 22

This pipe is slightly shorter with a more flared funnel than numbers 20 and 21 [H=58]. It is in hard, dark red earthenware with a dull red external glaze. On the right side of the socket is a rectangular stamp bearing the name TAKACS/SEILER in two rows. Towards the lower part of the right side of the funnel there is an oval mark containing a lyre with a crown above.

Numbers 23 to 25

These three pipes are simple forms without stamps.

23. Pipe in hard, red earthenware with slightly bevelled funnel rim [H=52].

24. Pipe in hard, red earthenware with a clear (?lead)



Figure 3: Type 2, numbers 13 to 18.



Figure 4: Type 3, numbers 19 to 23.



Figure 5: Type 3, numbers 24 to 28.

glaze covering almost all the external surfaces, leaving a narrow unglazed zone at the top of the funnel [H=50].

25. Pipe in hard, red earthenware with an iridescent glaze over the lower funnel and socket [H=53mm]; the socket rim and the upper part of the funnel are black glazed; there is a narrow unglazed zone at the top of the funnel.

Number 26

Pipe in hard, buff earthenware, with a more curved profile, tapering towards the base of the funnel [H=60]; the base of the bowl is narrow and disc shaped. The socket rim is flat. All of the external surfaces are glazed in a patchy yellow/gold/purple colour which may be the result of faulty firing.

Number 27

Pipe in hard, buff earthenware with an octagonal sectioned funnel and a double tier pedestal base [H=76]; the socket rim is flat. The external surfaces are glazed in brown; the glaze has bubbled towards the base of the pipe and has not completely fired towards the top. There is a narrow unglazed band around the rim of the funnel.

Number 28

Ornate pipe in a hard, grey clay with some areas of pink (?oxydisation) [H=60]; the underneath of the socket has a foliage design and there is a circuit of curved and pointed arcs below the rim of the funnel. The main design which is seen directly by someone meeting the smoker is on the back of the pipe. It depicts a man and a woman sitting closely together with arms entwined; the woman is in a long décolletée dress and there is a wine flagon at their feet. The pipe appears to have been made in a tripartite mould.

TYPE 4 - Nos 29-32 (Fig. 6)

This group of pipes, in hard buff bodies, have moulded head designs occupying the base of the funnel and socket. On the top of the funnel and on the end of the socket are screw threads for the attachment of a lid or metal decoration. The head is, apparently, of a woman with elaborate hair styling with a bun at the back who is looking away from the smoker. One sub-type (nos. 29 and 30) has a tall funnel, the other (nos. 31 and 32) lacks a funnel and, instead the screw threads are placed on top of the head. Pipes depicting the human head were popular in western Europe in the nineteenth century, but these examples with the screw threads and tall funnels clearly belong to the Vienna/Budapest axis.

29. Unevenly glazed example with dark brown staining around the funnel and socket rims, paler brown elsewhere and yellow over the head itself [H=66].
30. Very similar example to number 29, probably from the same mould, but any attempt at glazing is confined to the area of the head itself [H=66]; the glaze has not fired – either because the glaze firing failed to

reach the necessary temperature, or - in view of the likely glazing of the remainder of the pipe - because the pipe had been rejected before glazing had been completed.

31. Yellow glazed head with brown glaze over the bun [H=47]; the socket rim is missing.
32. Unglazed head, apparently from the same mould as number 31 [H=47]; socket rim missing and funnel rim damaged.

TYPE 5 - Nos. 33-37 (Fig. 7)

This small group of five bowls is in an 'oriental' style reminiscent of earlier Turkish pipes. The funnels are short and flared and the bowls generally bulbous or flat. They are in hard, pink or red unglazed earthenware.

33. Pink-bodied, unglazed pipe with a plain socket and funnel (broken and partly missing) with parallel fluting on a bulbous bowl [H=>42]; the socket rim is flat on top and finely rouletted on its straight sides. The right side of the socket bears a rectangular framed ANTON/PARTSCH stamp, in which the letters N are retrograde (cf No. 16). To the right of the mark there is a small circular relief stamp containing the 'lily' design. Similar forms are illustrated by Nagy from Körmend (2001, Plate LII, K10), though in the Theresienfeld examples the fluting is much less pronounced.
34. Red earthenware, burnished pipe, similar in general form to number 33, but the funnel (also partly missing) is faceted and the bowl is a simple concave with leaf and dot decoration at the junction with the funnel [H=>36]. The socket rim is flat and plain with a series of raised curves running around its junction with the socket. On the right side of the socket is a circular relief stamp containing the town hallmark of Selmezbánya. Similar shorter pipes with faceted funnels and a range of fluting underneath the bowl are illustrated from a number of centres by Nagy (2001, Plate LXII, P6; Plate CIII, E1a, E4a), but in these examples the fluting is more substantial.
35. Red earthenware, burnished pipe [H=44]; plain octagonal faceted funnel with eight and ten pointed incuse star stamps on the front. The bowl is disc-shaped and is held by a complex moulded leaf design underneath as it meets the socket. The rim of the socket is also decorated with moulded leaf designs. The style of this pipe and the next is distinctly oriental; see, for example, similar finds from Pomègues (Gosse 2007, 213-218).
36. Red earthenware pipe with a red glaze over external surfaces; the funnel is missing and only a small section of a disc-shaped bowl survives [H=35]. The bowl was fluted with frilled edges; the socket rim is surrounded by raised knobs on the outside and its



Figure 6: Type 4, numbers 29 to 32.

junction with the socket is covered with a moulded drapery-type design. In the centre of the underneath of the socket is an oval relief stamp which reads: S.SEILER/CONSPLE. Just below the stamp there is the incuse number 136.

37. Red earthenware, burnished pipe with two, rather than three elements [H=47]; the bowl and funnel are combined in a single unit attached at an angle to the socket. There are simple bands of ring and dot designs around the middle of the 'bowl' and underneath the rim of the socket. Good examples of this general form are included in the Blaskovitch catalogue (Ridovics 2005, 169, Nos. 182-184. The Theresienfeld pipe has a very simple socket rim. One of a group of pipes in this form from Mohács Museum (Hungary) illustrated by Nagy, has similar

rows of dots and small circles near the rim (Nagy 2001, Plate LXI, Mo1).

TYPE 6 - Nos. 38-43 (Fig. 8)

This group of six pipes, all in dense buff fabrics, are in designs that are common throughout western Europe; they are all stub-stemmed, that is, they require separate stems.

Numbers 38-41

These four pipes consist of an upright bowl being held by a hand or claw; they have deep socket rims. At the base of the bowl is a shallow zone of fluting. None bear stamps. Hand and claw designs are ubiquitous in western Europe from the mid-nineteenth to well into the twentieth century. For example in France around 1900, Job Clerc at Saint-Quentin-La-Poterie produced a wide range of claw designs (Leclair 1999, 126-155, Fig. 7, No. 35; Fig. 14,



Figure 7: Type 5, numbers 33 to 37.



Figure 8: Type 6, numbers 38 to 43.

Nos. 91, 109; Fig. 18, Nos. 150, 160; Fig. 20, Nos. 259, 259b; Fig. 21, Nos. 410, 417, 418). In London Charles Crop registered both a claw and hand design on 11th May 1898 (Hammond 1988, 58-59, Fig. 14, Nos. 52, 53) and in Glasgow Davidsons already included three claw designs in their catalogue dated to around 1880 (123, Fig. 7, Nos. 27, 38; 136, Fig. 20, No. 237). A claw design is included in Paul Hein of Hilgert's latest catalogue of c. 1975. Both claw and hand designs are included in the catalogue produced by Van der Want of Gouda in 1917. Frankau, in their 1912 catalogue included both claw and hand designs in meerschaum (Schrier 2009, 247-248, Nos. 939, 940).

38. Slightly damaged, unglazed hand design [H=46].
39. Slightly damaged hand design [H=46]; the hand and base of the bowl are glazed yellow and the mouth of the bowl (including the fingernails of the hand) and socket rim are glazed in black. Close examination shows that the whole bowl had first been yellow glazed and then black glazed, or possibly lacquered, afterwards.
40. Unglazed claw design, apparently cracked and damaged in firing [H=49].
41. Slightly chipped claw design; identical mould to number 40 [H=51], the difference in height is because the funnel of number 40 has been cut off at a lower point on the rim. Gold coloured glaze over the bowl and claw; black glaze on the rim of socket and bowl. As with number 40 the black colour has been added latest.

Numbers 42 and 43

These two pipes are close to western European plain forms, but with short wide-bore sockets.

42. Pipe with no spur [H=42]; socket rim slightly damaged. This a so-called 'export' model, probably influenced by briar forms and possibly intended for the American market (eg Davidson's catalogue; Gallagher and Price 1987, 134, Fig. 18, 234, 249, 251).
43. Upright spurred pipe with a short stem [H=50]; the socket rim has been tapered by filing down. This rather upright and crude form was called the 'Dublin' by briar makers in both France and England and does seem to derive from clay pipes made in that country. For example Hanley's of Waterford's catalogue of the 1930s or 1940s includes a number of examples (Norton 2009, 80, Fig. 12, Nos. 58, 68).

TYPE 7 - Nos. 44-49 (Fig. 9)

This group of six bulbous pipes appear to represent skeuomorphs of the bent billiard briar form, in particular the 'bent chubby' (Davey 2009, 164, Nos. 25, 259). None bear stamps.

44. Hard, red earthenware, unglazed pipe, slightly chipped around the rim [H=38].
45. Hard, red earthenware pipe [H=38]; red glazed externally and overlapping into 2mm on the inside of the bowl rim; the glaze has flaked off a little in places.
46. Hard, red earthenware pipe [H=38]; black glazed in the same manner overlapping the bowl rim as number 45. Near the top and in the centre of the socket, on the left side of the pipe is a single very small moulded circle and dot.
47. Hard, buff-bodied earthenware pipe with yellow/gold glaze all over the external surfaces [H=42]; traces of dark brown glaze or staining around the bowl and socket rims which are both damaged.
48. Hard, red earthenware pipe with expanded socket rim [H=42]; glossy black glaze all over the outside surfaces. The socket rim has been chipped on the right side and the bowl is almost filled by a plug of fired red earthenware, making this pipe a certain waster.
49. Hard, buff earthenware, unglazed pipe with slightly chamfered socket rim and a screw thread for lid attachment around the bowl rim [H=43].

TYPE 8 - Nos. 50-56 (Figs. 10 & 11)

This group of seven red earthenware burnished pipes all contain a separate tobacco burning chamber within the bowl which is designed so that the tobacco smoke is drawn off in the larger bowl whilst the residues are collected in the inner chamber. A pipe with a technically similar internal design was patented in 1864 by the Strasburg makers Hochapfel frères (Raphaël 1991, 272-273). They all carry a winged bird stamp on the right side of the socket. These pipes were recovered from the attic of House No. 48.

50. Bowl with the vertical airway from socket to the upper part of the bowl showing as a raised rib on the front [H=49]; the upper part of the bowl is also expanded in order to accommodate this feature. The socket rim has a narrow zone of reduced width, presumably to take a metal mouthpiece or other fitting and the bowl has a slightly raised area around the rim for the same purpose. There is a rectilinear PATENT relief stamp on the right hand side of the socket.
51. Bowl similar to number 50, but the vertical airway is contained within the circular form of the bowl [H=51]. The socket and bowl rims are similar to number 50; similar PATENT and winged bird stamps.
52. Bowl with pointed base with 16 flutes and slightly expanding, flared, walls [H=56]; convex topped socket rim. The insides of the bowl and socket are covered with a white material, possibly unfired clear



Figure 9: Type 7, numbers 44 to 49.

glaze. The surface of the bowl is covered with 26 evenly spaced incuse stamped five-point stars. Three of the stars have been stamped over the trimmed front mould seam.

53. Bowl, as number 52, apparently from the same mould, and with a white internal covering [H=56]. It also has 26 incuse stars stamped over its surface, but the five stars nearest the rim of the bowl are eight-pointed with a raised centre. The remaining 21 stars are five-pointed.

54. Bowl, similar to numbers 51 and 52, with pointed base and 16 flutes [H=57]. There is an incuse crowned and ligatured monogram, bearing the initials SR on the front of the bowl. Both winged bird stamp and monogram are filled with yellow/gold glaze. There is a small perforation c1mm in diameter at the top and bottom of the bowl above and below the monogram. At the top and on the inside of the bowl it can be seen that the hole originally penetrated through the whole thickness of the wall, but has been plugged before firing. There is a trace of clear glaze on the interior



Figure 10: Type 8, numbers 50 to 54.



Figure 11: Type 8, numbers 55 to 56.



Figure 12: Miscellaneous, numbers 57 to 60.

surfaces. Found in the attic of the factory, along with Nos. 55, 58-60, by Mr. Heinisch.

55. Bowl, as number 54 and almost certainly from the same mould [H=57]; stamped in the same way but with no perforations of the bowl wall.
56. More elaborately decorated bowl on a narrow pedestal plinth [H=74]. The socket has moulded foliage patterns around it and on the front is a compound design consisting of a winged angel with right hand raised in blessing standing behind a pair of shields, one with a cross and the other with a horizontal bar across it.

Miscellaneous items - Nos. 57-60 (Fig. 12)

57. Pipe in a soft, buff clay in three pieces [H=72]; hexagonal, slightly flared funnel which is covered with moulded rope designs; the socket rim also has rope moulding and the mould seems on the socket are disguised by leaf moulding. The word MEIDLING is moulded onto the right side of the socket and the letters S.S on the left. Given the combination of unusual clay body and the design this is unlikely to be a Theresienfeld product.
58. Unopened packet of two dozen, red earthenware, unglazed 'dogs' in their original wrapping [L=125]. They are presumed to have functioned as cigarette holders. They were found by Mr. Heinisch in the attic of House No. 48, along with Nos. 59 and 60 below.
- 59 and 60. Red earthenware unglazed 'dogs' [L=51].

The kiln furniture

The donation included a small quantity of kiln furniture, including rolls, props, plugs, fragments of saggar and possible pyrometers.

Rolls (Nos. 61-68)

There are eight separate pieces of fired rolled clay; six are straight, one is curved, one is compound consisting of four rolls squashed together before firing. Two of the straight sections contain impressions, apparently of the rims of pipe bowls or funnels. These pieces are presumed to have been used as separators and stabilisers within the kiln. Similar rolls can be seen in 1920s photographs of Wilhelm Klauer's factory at Baumbach in the Westerwald (Berkemann 1987, 79, Fig. 86).

61. Red earthenware roll, circular in cross-section; rough surfaces [L=70].
62. Grey/red earthenware roll; flattened upper and lower surfaces [L=47].
63. Grey earthenware roll; flattened upper and lower surfaces [L=67].

64. Red earthenware roll; flattened upper and lower surfaces and pinched ends [L=110].
65. Grey/red earthenware roll; flattened upper and lower surfaces; curved [L=75].
66. Section of flattened red/pink earthenware strip with parts of two circular impressions [L=56].
67. Section of red/pink earthenware roll, with parts of two circular impressions [L=26].
68. Compound fragment consisting of at least four red earthenware rolls squashed together [L=84].

Saggars - Nos. 69-72 (Fig. 13)

Four pieces of thin walled, flat sections of the base of the wall of a vessel, presumed to be a saggar to contain the pipes while firing, mostly in coarse grained off-white clay.

69. Section with a scar where a wall/base was attached, partly ?flash glazed [L=83]; the body is 10mm thick, reduced grey on the underneath and slightly pink in places.
70. Edge of a base or wall fragment, also showing a scar on the side [L=57]; thicker [12 than number 69 and flash-glazed underneath.
71. Fragment of wall and adjoining base [L=92]; heavily over-fired or subject to multiple firings. There is flash glazing all over the piece, including the broken edges.
72. Base sherd in a fine pink earthenware with smooth, white upper and lower surfaces [L=51]; there is a scar parallel to the edge which suggest that the side of the vessel has broken away.

Prop/stilt (Fig. 13)

73. A small pale red earthenware conical stilt or prop [H=35]; a section is missing underneath and it is damaged on top.

Clay bung or plug (Fig. 13)

74. A smooth, curved profile fragment of fired red earthenware that gives the appearance of having been used to plug the interior of a pipe bowl [H=27]; pipe number 48 has a plug of clay, of similar size and shape, still contained within it.

Small ceramic vessel (Fig. 13)

75. Small, straight-sided, flat bottomed pot in a reduced grey clay body with a horizontal cut rim; one side is missing and the other is cracked [H=26]. The number 10 has been incised on the underneath. Its function is unclear, possibly a measuring tool.

Possible pyrometers - Nos. 76-82 (Fig. 14)

These artefacts consist of flat sheets of fired clay around



Figure 13: Kiln furniture: rolls, numbers 57 to 60.

7mm thick and 41-44mm wide with carefully finished edges and angled ends. Parallel-sided fired clay rods, 10mm in diameter, have been forced through the sheets in a number of places; most of these have broken off. There are flashes of clear glaze around the holes on the underside of the sheets. Red fired clay caps surmounting the rods may have formed part of the process represented by these items. The sheets and rods are reminiscent of Seger cones used in the pottery industry for testing the temperature of the kiln atmosphere (cf pyrometric cones: Dodd and Murfin 1994) and may have been specifically designed for the pipe industry.

76. Pink bodied sheet with angle-cut end [L=84]; two rods surviving and part of a third visible on the broken edge. One of the rods, which is slightly tapered, survives to a height of 20mm.

77. Buff bodied sheet with angle-cut end [L=62]; two remaining buff clay rods surviving within the thickness; the position of a third rod is clear from the broken section.

78. Central part of a buff bodied clay sheet [L=59]; one rod is *in situ* within the thickness of the sheet; the position of two others is indicated by voids.

79. Small fragment of pink bodied sheet [L=38] with part of a single red clay rod surviving within it.

80. Small section of pink bodied clay sheet [L=27] with a single buff bodied rod fragment remaining within it.

81. Broken buff earthenware rod, contained at one end by a moulded red earthenware cap [L=34].



Figure 13: Kiln furniture, numbers 69-75.

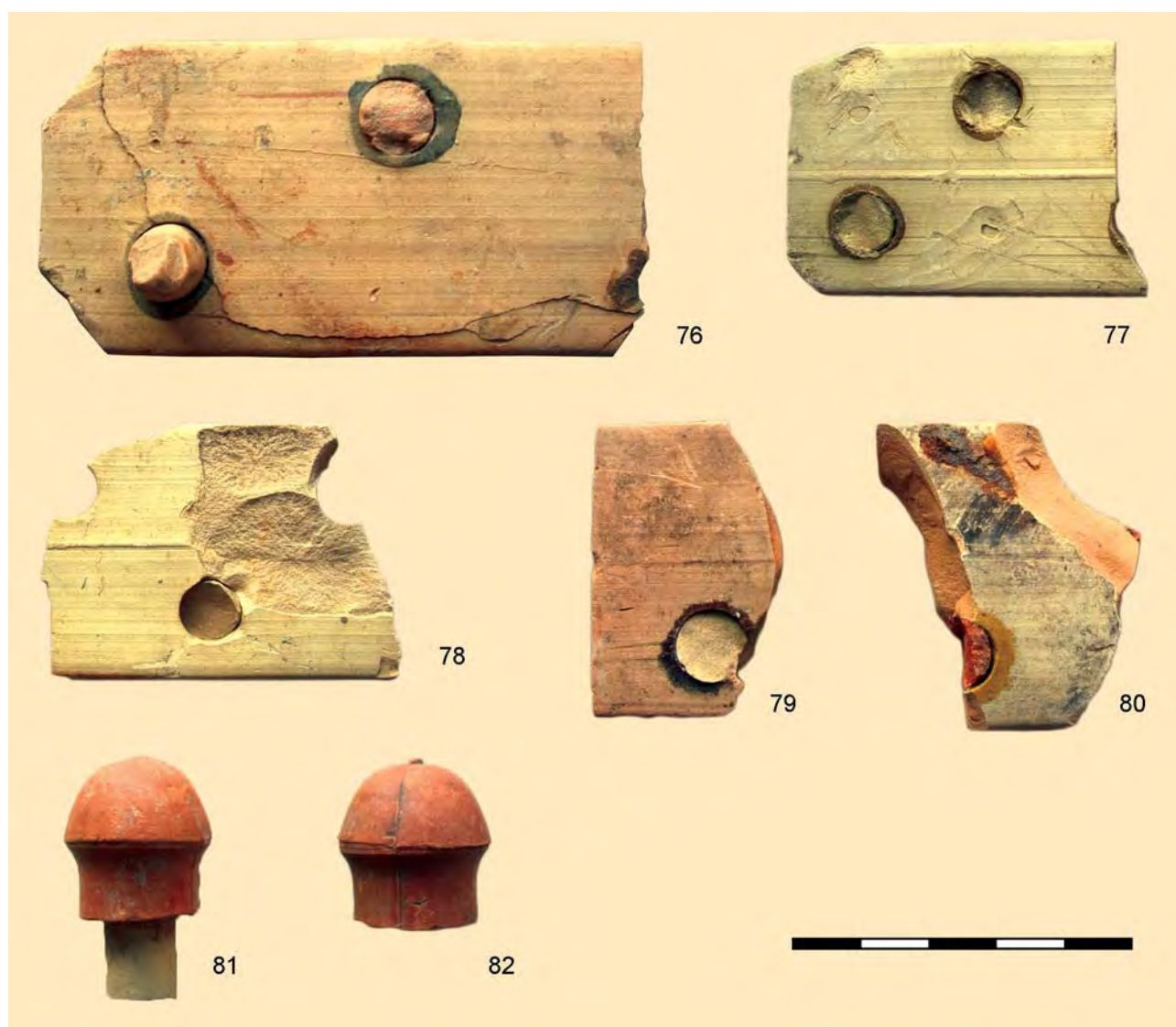


Figure 14: Kiln furniture, numbers 76 to 82.

82. Red earthenware cap identical to number 81 above, but with no rod [H=21].

The stamps (Figs. 15 & 16)

Many of the Theresienfeld pipes bear stamped names and/or symbols. A full study would require all extant examples of them to be recorded in sufficient detail for the individual dies to be identified and the regional literature to be searched comprehensively. This small group is presented photographically. Measurements of maximum width or height have been made using callipers and are given to the nearest tenth of a millimetre.

The dating of these marks has been discussed by Halmos (pp 145 above).

Name stamps

PARTSCH (Fig. 15, No. 1)

A relief stamp [W=12.5] in a simple rectilinear frame is the most common mark in this collection (Nos. 1-4, 17-

21). It corresponds to Nagy's P14 (2001, Plate LXXXVII). It is not possible to distinguish any difference between the dies used for these stamps. With the exception of Nos. 20 and 21, the PARTSCH stamp is always associated with the *Schutzmarke*. In the case of No. 18 this latter is placed over the decoration, partly obscuring it.

ANTON/PARTSCH (Fig. 15, No. 2A-2C)

Five pipes with the name in relief, set in two rows within a rectilinear frame (Nos. 13-16, 33). At least three dies are involved. In one (A), the frame has slightly curved corners and the letter Ns are normal (Nos. 13, 16; W=10.8). This is closest to Nagy's K7 (2001, Plate LXXXVI). In another (B) the letter Ns are normal but set in a sharp cornered frame (No. 14; W=11.6) and in a third (C) the frame also has curved corners but the Ns are retrograde (Nos. 15, 33; W=12.1). These latter two dies are not represented in Nagy's account of the Partsch material (2001, Plates LXXXVI-LXXXVIII). All five examples have had the lily stamp placed next to them.

JOH.PARTSCH/IN P... (Fig. 15, No. 3)

This damaged relief stamp (No. 5; W=14.0), also associated with the *Schutzmarke*, appears to be the same as one in the Ethnographic Museum in Budapest illustrated by Nagy (2001, Plate LXXXVIII, No. 2). Only the top of the P is visible, but will almost certainly also read PERNITZ. A complete example of the same stamp is in the Halmos collection (Halmos p145, Fig. 8 above). This pipe appears to have been made during Johann Partsch II's period of activity in the town some 40 kilometers to the north-west of Theresienfeld (cf Halmos above).

SEILER (Fig. 15, No. 4)

There are two examples of this relief stamp (Nos. 9, 10; W=10.6) which is set in a rectilinear frame with slightly curved corners. There is no equivalent plain surname Seiler stamp in Nagy's catalogue (2001). Both pipes also bear the lyre stamp. Seiler was a Viennese company founded in 1895 and trading in clay-pipes, components and smoking utensils until 1935 (Halmos p145 above). Their workshop was situated in Banská Hodruša some seven kilometers from Selmečbánya (Harmann and Šteffek 2008, 120).

TAKÁCS/SEILER (Fig. 15, No. 5)

The single example of this relief stamp (No. 22; W=12.5) is also associated with a lyre mark at the base of the funnel. It is not paralleled in Nagy (2001). Takács Károly also has a workshop in Banská Hodruša and, apparently, produced clay pipes there with Seiler (Harmann and Šteffek 2008, 121-122).

S.SEILER/CONSPLE (Fig. 15, No. 6)

This relief stamp (No. 36; W=9.2), in an oval frame is associated with an impressed number 136 and is on the underneath of an oriental style pipe presumed to have been made in Theresienfeld for the Vienna-based company between 1895 and 1935, despite the legend implying that it derives from Constantinople. Although it has not been possible to locate published parallels a complete pipe bearing this same stamp was sold on e-bay on 23rd April 2007 (Worthopedia™). It had the number 117 impressed on the stem. De Haan (forthcoming) has included an example in his discussion of the Morelli pipes.

T.HONIG WWI/SCHEMNITZ (Fig. 15, No. 7)

This rectilinear framed relief stamp (No. 12; W=11.4) with curved ends has not been identified amongst the many illustrated by Nagy (2001, Plate LXXV-LXXVII), all of which are 'M Hönig' or 'M Hönig Sohn', rather than T Hönig. Two of Nagy's stamps do include a 'We' after the name (Nagy 2001, Plate LXXV, P5, Ksz7). The WWI is an abbreviation of *witwe* in German, indicating that the pipe was produced by his widow.

RUMPLER/E (Fig. 15, No. 8)

This relief stamp (No. 11; W=9.0) has the name Rumpler set above a pair of crossed mallets and the letter E underneath, all in an oval frame. Neither the name nor the stamp has been identified in the literature. The pipe also bears the lyre mark.

MEIDLING/SS (Fig. 15, No. 9)

This molded mark is carried in upper case lettering on either side of the socket, with the name itself on the right [W=25.4]. Nagy has the same mark on either side of a different pipe design. He describes these types as 'cafeteria pipes presumably made somewhere else yet associated with Körmend' (Nagy 2001, Plate XCII, No. 3, KB1). As the Theresienfeld pipe itself is in soft, whitish, pink clay, quite different from any of the other pipes in the collection, it is possible that it also derived from another production site. For example, Theo Lamp's factory in Höhr-Grenzhausen was advertising similar styles of 'Wiener Kaffeehaus-Pfeife' in the 1930s and 1940s (Berkemann 1987, 87) and Peter Hein of Hilgert as late as around 1975 (Duco 2004, 149, Nos. 55, 56, 58).

PATENT (Fig. 15, No. 10A & 10B)

This stamp in a rectilinear frame occurs on two (Nos. 50, 51) of the seven double walled bowls (Nos. 50-56). In both cases it is associated with the winged bird stamp. One of the stamps (A) is slightly curved [W=9.6], the other is straight [W=8.4]. The actual patent document has so far not been traced.

SCHUTZ/MARKE (Fig. 15, No. 11)

The two words in this stamp are set within an oval frame (Nos. 6-8); the word *marke* is upside down. One stamp, though otherwise very similar, is larger (No. 6; W=11.0), than the other two (Nos. 7, 8; W=9.6). This form of words in German, meaning 'trademark', is uncommon in pipes from western Hungary and eastern Austria. It is not included in Nagy's catalogue; there is a single example of a more compound stamp in the Osskó collection (Haider, Orgona and Ridovics 2000, 147, 8/41).

SCHUTZ/MARKE and eagle (Fig. 15, No. 12)

This is the most common of all the stamps in the Theresienfeld collection (Nos. 1-5, 17-21; H=11.7). It consists of an eagle, facing to the right with spread wings and the legend SCHUTZ/MARKE as two words above, one on the left and the other on the right, set within an oval frame. All ten examples appear to be from the same die. Nagy illustrates a rather similar mark in his Partsch figures (Nagy 2001, Plate LXXXVII, 13); but his eagle is facing a different way and the legend above seems to read: SCHUEL.MARKE. It seems possible that that he has simply misread the German in this example, otherwise the stamp would be entirely new.

Symbol stamps

CROWNED LYRE (Fig. 16, Nos. 1 & 2)

Seven of the pipes are stamped towards the bottom of the funnel with a stamp that appears to represent a lyre on a shield with a crown over it (Nos. 6-11, 22). Six of the stamps are contained in an elaborate shaped frame that mirrors the profile of the shield and crown (Nos. 6-11; H=10.1). The seventh is in an oval frame (22; W=12.2). The form of all six stamps is very similar to a version of the Hungarian Coat of Arms featuring the holy Hungarian crown (Nagy 2001, Plates LXXI & LXXII).



Figure 15: Name stamps.



Figure 16: Symbol stamps.

In the László Váradi collection there is a copper and wooden die which has PARTSCH/PERNITZ (in reverse) on one end and a crowned lyre stamp on the other (Haider, Orgona and Ridovics 2000, 147, 8/47). Unlike six of the Theresienfeld examples the lyre is contained within a simple oval frame and the crown is far less substantial. The stamp on the seventh pipe is in an oval frame, but the crown is much more substantial than shown on either published drawing of the Váradi example (see also Nagy 2001, Plate LXXXVI, V.L.1).

LILY (Fig. 16, No. 3)

The five pipes bearing the stamp of Anton Partsch (Nos. 13-16, 33) also have a small circular stamp depicting a three-frond plant tied near the base, presumed to be a *fleur-de-lys* [W=5.2]. In the literature the use of a lily stamp as a kind of trademark is clearly associated with Partsch at Theresienfeld (Nagy 2001, Plates LXXXVI, LXXXVIII). Unfortunately, for purposes of identification, it was also used commonly by makers in Vasvár and Dressenfeld (Nagy 2001, Plates LIV, LXXXIX 54, 89), and in Körmend (Nagy 2010, 61-62, Fig. 6. Nos. 1-2).

PORTRAIT (Fig. 16, No. 4)

The T. Hönig pipe bearing a Schemnitz stamp (No. 12) also has a small oval stamp on the opposite side of the socket (left) [H=4.4]. This consists of what seems to be human head, but is very indistinctly delineated. Such

depictions of the human head are common in pipes produced at Körmend, including versions with little or no detail (Nagy 2001, Plate LIII, K15). They also involve the use of the word SCHEMNITZ with the makers' name.

'INDUSTRIAL' (Fig. 16, No. 5)

This single compound stamp in a circular frame 9.1mm across appears to depict the fortified entrance gateway into a town and is framed by lizards or salamanders; there are also symbols of mining including two sledge-hammers (No. 34). This stamp is the coat of arms Selmechánya. A similar stamp with some of the same components, though less detailed is illustrated by Nagy in association with a TAK/CZI SELME-/ZOLYOM stamp (Nagy 2001, Plate LXXX, top). A more detailed, relief-moulded, design from Zachar is illustrated in The History of the Hungarian pipemaker's craft (Haider, Orgona and Ridovics 2000, 143, 8/2). Similar and larger more compound designs are also known, for example from Pápa (Nagy 2001, Plate LXIV, P10) but in this example the bearers are lions rather than salamanders.

WINGED BIRD (Fig. 16, No. 6)

This incuse stamp is found on all seven examples of the pipes with double-walled bowls (Nos. 50-56; W=9.9). The stamp is quite detailed but is it not clear quite what is represented. There are two spread bird's wings on either side of an ovoid body which is divided vertically and then

with angled ribs on one side. At the top end (from the point of view of the smoker) are three converging arrow like features. The simplest way to 'read' this stamp is as a bird of prey with tri-partite tail feathers; this would mean that every example is upside down. In numbers 54 and 55 the stamp has been filled with a yellow/gold glaze, matching the treatment of the monograms on the front. No close comparison has been identified at other regional workshops.

	S/+ EAGLE	LYRE	LILY	PORTRAIT
PARTSCH	9			
ANTON PARTSCH			5	
JOH. PARTSCH	1			
SEILER		2		
TAKACS/SEILER		1		
RUMPLER/E		1		
T.HONIG WWI/ SCHEMNITZ				1
SCHUTZMARKE (Oval)		3		
TOTAL	10	7	5	1

Table 1: Associational relationship between the marks.

Associational relationship between the marks

Table 1 provides a summary of the associations between stamps placed on the socket (vertical axis) and those towards the base of the funnel (horizontal axis):

This table demonstrates that, within this collection, the Schutzmarke and eagle stamp is the most common and used in direct association with the Partsch name, but that the crowned or mitred lyre stamp is used in the most combinations and with non-Partsch names such as Seiler and Rumpler. The lily stamp is used exclusively by Anton Partsch. Clearly, given a study of all the known products of the factory this pattern might well change dramatically.

Discussion

This small collection from the site at Theresienfeld provides an entry point to the range of styles and technologies in use at the factory, and to its intended markets.

Technologies

The pipes, some of which are clearly wasters, together with the kiln material, show that Partsch was using a range of well purified clays that could be fired red, buff or black that the kiln atmosphere was well controlled and that firing took place at a high temperature for earthenware. The kiln atmosphere seems to have been monitored by the use of ceramic pyrometers. The presence of apparently biscuit fired pieces and failed attempts at glazing on pipes that were otherwise well fired suggest that the production process was in two stages, with a glaze firing taking place separately, possibly in different kilns. With one possible exception, the pipes were made in two-part moulds; the trimmed mould seams are normally still in evidence. A

range of glaze colours were in use, from a clear, self-coloured glaze, in which the colour is mainly derived from the underlying ceramic body, to red, yellow, brown and blue in a range of consistencies.

The presence of a group of pipes with doubled walled bowls indicates a certain degree of innovation.

The existence of Partsch pipes with elaborately made metal fittings and caps, together with the presence of screw threads on a number of the pipes implies that the pipes may have been sent elsewhere to specialist workshops in, say, southern Germany or Hungary for the fittings to be made. This would then indicate quite a sophisticated network of middlemen between the initial production at Theresienfeld and the final selling point.

The styles and markets

The most important form present in the collection is the tall funnelled Selmec or 'Schemnitz' type and its variants, making up almost half of the total (28 out of 60). This style appears to have been important in Austria-Hungary for most of the nineteenth century and well into the twentieth. Specifically the forms present reflect western Hungarian types, rather than those current in, for example, Debrecen at the same period (Szalay 2000). Internal and comparative evidence suggests that these pipes were still being produced in Theresienfeld well into the twentieth century. The four moulded head pipes (Nos. 29-32) also reflect relatively local tastes.

The five pipes in more overtly oriental style (Nos. 33-37) may well have been meant for a wider European market as well as local consumers. Towards the end of the nineteenth century many western pipe-makers, in France and the Low Countries for example, included small numbers of Turkish types amongst their overall offerings. For example in Gambier's 7th catalogue of 1840 there are six pipes described as: *Têtes de Pipes en terre Rouge de Constantinople* (Esveld forthcoming)

There is also a group of pipes in distinctly western forms, such as the briar skeumorphs and the white clay claw and hand pipes, which were probably intended for that market.

The dating

In the absence of stratigraphic evidence the dating of these pipes is difficult as many of the forms appear to have continued in use throughout most of the history of the factory. Internal evidence, such as the presence of later members of the Partsch family and the presence of an S. Seiler pipe belonging almost certainly to the period after 1900, together with pipe styles such as the western briar and clay models suggest a date for the production of much of the collection in the early decades of the twentieth century.

Future research

This very small sample of material from the Theresienfeld site raises a number of issues. First, it is clear that the factory was an important one in European terms with

significant production over more than a century. A great deal more research needs to be carried out both to provide a more detailed history from documentary sources, especially for the later periods of production, and also to represent the full range of its output, styles and stamps.

The complexity of the relationship between marks, stamps, styles and apparent production centres represented in this collection provides a useful parallel to the problems of faking identified by Nagy (2011) at Körmend. It would appear that, unless very detailed studies are carried out at each centre the problem of misidentification will continue.

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